BBC

# DOCTOR WHO MAGAZINE

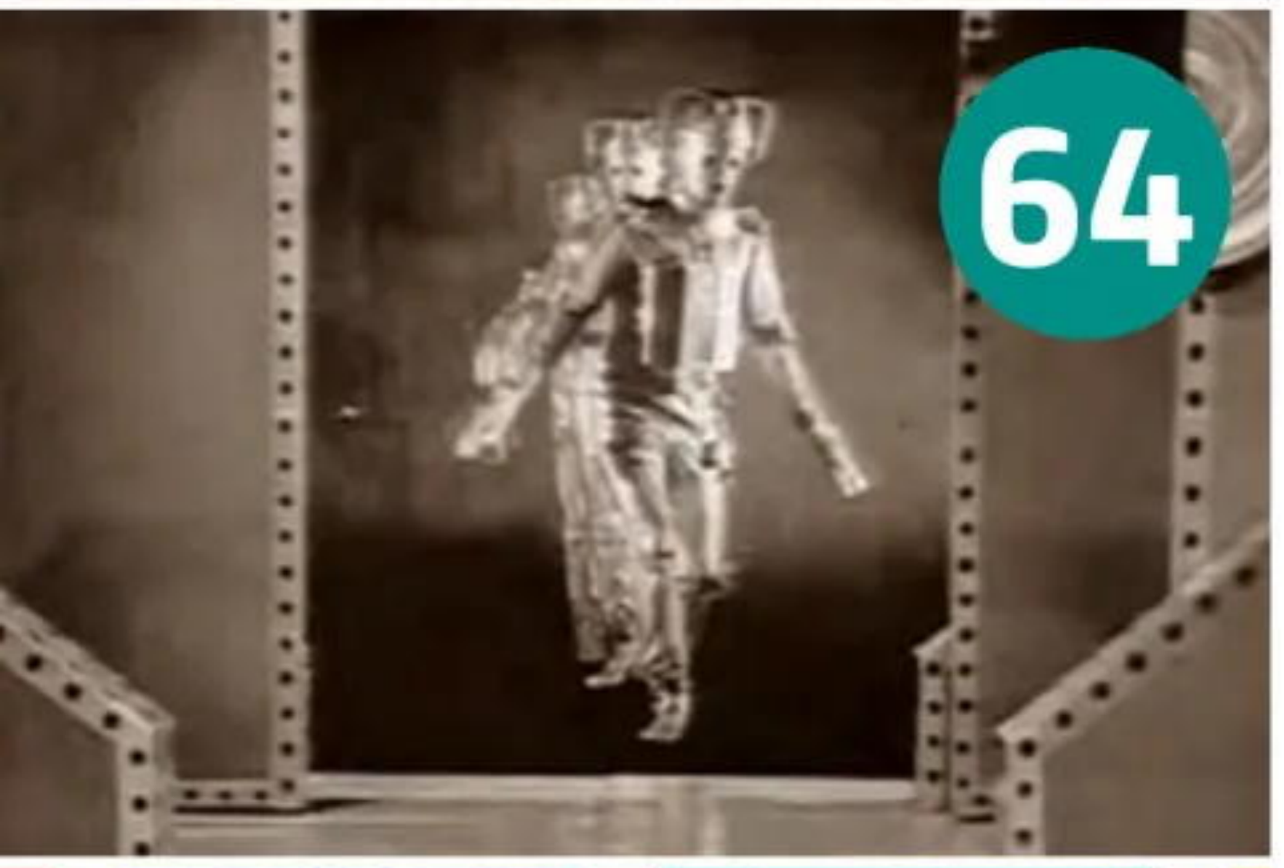
DOCTOR WHO MAGAZINE 592

Doom's Day » Sooz Kempner » Robert Shearman » John Erasmus » Elizabeth Morton » Peter Day tribute » 60th Anniversary Poll: The Seventh and Ninth Doctors » 60 Objects, 60 Years: 1993-97 » The Wheel in Space Episodes 4-6 » Liberation of the Daleks Part 9

"I always get my target."

BBC

# PULL TO OPEN



WIN!
DOCTOR WHO
THE NIGHTMARE FAIR
DOCTOR WHO
DOCTOR WHO
THE MAKING OF
DOCTOR WHO
DOCTOR WHO
FAR FROM HOME

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PETE McTIGHE

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# Welcome

Reading the poll results for our cover star, the Ninth Doctor, brought back vivid memories of the spring of 2005. I was living in London at the time, and most Saturday evenings my friend Dave would come over to watch *Pop Idol* – which he was absolutely addicted to – and then *The X Factor*. We were, of course, both *Doctor Who* fans, and a new trailer alerted us to something that would mean switching over to BBC One on Saturday nights. That trailer was the thrilling, specially shot promo where Christopher Eccleston addresses the audience in character as the Ninth Doctor. He promised that "It won't be quiet, it won't be safe and it won't be calm. But I'll tell you what it will be – the trip of a lifetime." As we all now know, he wasn't wrong.

Dave wasn't a man given to spontaneous outbursts of enthusiasm, which is why it was all the more remarkable that, when Eccleston's Doctor asked the question "Do you wanna come with me?", he emphatically declared, "Yes, I do!"

We watched every episode of that series together, and when the Tenth Doctor arrived Dave's enthusiasm for the revived *Doctor Who* grew even stronger. His admiration for showrunner Russell T Davies knew no bounds, and *Pop Idol* became a distant memory.

I lost touch with Dave, but was deeply saddened to learn of his death earlier this year. In May I attended his funeral, where the celebrant talked about Dave's loyalty to his favourite programme, and how much he'd been looking forward to the 60th-anniversary Specials. Elsewhere in this issue you can read about what the Ninth Doctor's brief but momentous tenure meant to other people. I regard these episodes as some of the greatest *Doctor Who* ever made, and they'll always remind me of my friend.

This issue's eclectic mix also includes an interview with Elizabeth Morton, a tribute to Peter Day and a trip into the expanded universe of *Doom's Day*. We'll be back on 20 July with issue 593. Until then, take care.

Marcus

## This issue's contributors include

### Jacqueline Rayner

Long-term readers may remember when Jacqueline was a member of *The Time Team*. Fan Twin and Non-Fan Twin, the once-tiny stars of her erstwhile column, are currently taking their GCSEs. This issue, their elderly mother has contributed four comic-strip hours to the *Doom's Day* supplement.

### Mike Summers

Mike is the colourist for the supplement strip, *Four Hours of Doom's Day*. "I follow the script, keep the direction of the penciller/inker, and use colour highlights to help make the story pop," he says, describing his approach. "It's all digital, using gradients and brush strokes to set the tone of the scene."

### Lillian Crawford

Lillian is a film and culture writer for such publications as *Little White Lies*, *Sight and Sound* and *Empire*. She co-hosts the *Autism Through Cinema* podcast and in December interviewed Louise Jameson for BBC Radio 3's *Free Thinking*. On page 46 she previews the latest Target books.

# Bonnie's Back!

**Bonnie Langford will once again reprise her role as Melanie Bush when she returns to *Doctor Who*, alongside Ncuti Gatwa as the Fifteenth Doctor.**

Mel, a computer programmer from Pease Pottage who travelled with Sixth Doctor Colin Baker, made her debut in *The Trial of a Time Lord* (1986). Her last regular appearance was in *Dragonfire* (1987, below), opposite Seventh Doctor Sylvester McCoy.

From 2000, Bonnie has regularly reprised Mel in audio adventures for Big Finish, returning on screen with a cameo role in *The Power of the Doctor* (2022), the final story for Thirteenth Doctor Jodie Whittaker.

Since making her West End debut at just seven years of age (in *Gone with the Wind* at the Theatre Royal, Drury Lane), Bonnie has enjoyed an outstanding career. She's appeared countless times on Broadway and in the West End, in shows such as *Chicago*, *9 to 5* and *Cats*, and gave an award-winning performance as Carmel Kazemi on *EastEnders*.

"I am absolutely thrilled to be bringing Melanie Bush back," says Bonnie. "To be part of the exceptional cast, crew and production team led by the force of nature that is Russell T Davies is a career highlight. I'm so privileged and proud to have been a member of the *Doctor Who* family since the 'classic' era, and to be included in the new generation is phenomenal."

Showrunner Russell T Davies says, "Open those TARDIS doors wide, because Bonnie's back! What an honour, delight and hoot to welcome back the character of Melanie, after too long away. And this isn't just a cameo, Bonnie is right in the thick of the action, battling monsters and chaos and cliffhangers, right at the Doctor's side, just like the old days."

Bonnie Langford returns as Melanie Bush.

# Meet Morris

Rising star Lenny Rush will play a character called Morris in the new series of *Doctor Who*. Lenny says, "It's an absolute honour to be part of *Doctor Who*, one of the most iconic shows on television, and wow what a dream come true!"

Although aged just 14, Lenny has already starred in numerous shows, including *Dodger* and *A Christmas Carol*. Earlier this year, his role in Daisy May Cooper's *Am I Being Unreasonable* won him the BAFTA for Best Male Performance in a Comedy Programme.

Russell T Davies says, "This is what *Doctor Who*'s all about, brand-new talent from the next generation, and no one's more talented than Lenny! He joins the TARDIS team just in time for the Doctor's greatest nightmare, so hold on tight!"

# Frazer's *Evil*!

**BBC Books is to publish a new retelling of the 1967 Second Doctor adventure *The Evil of the Daleks* – but with a twist...**

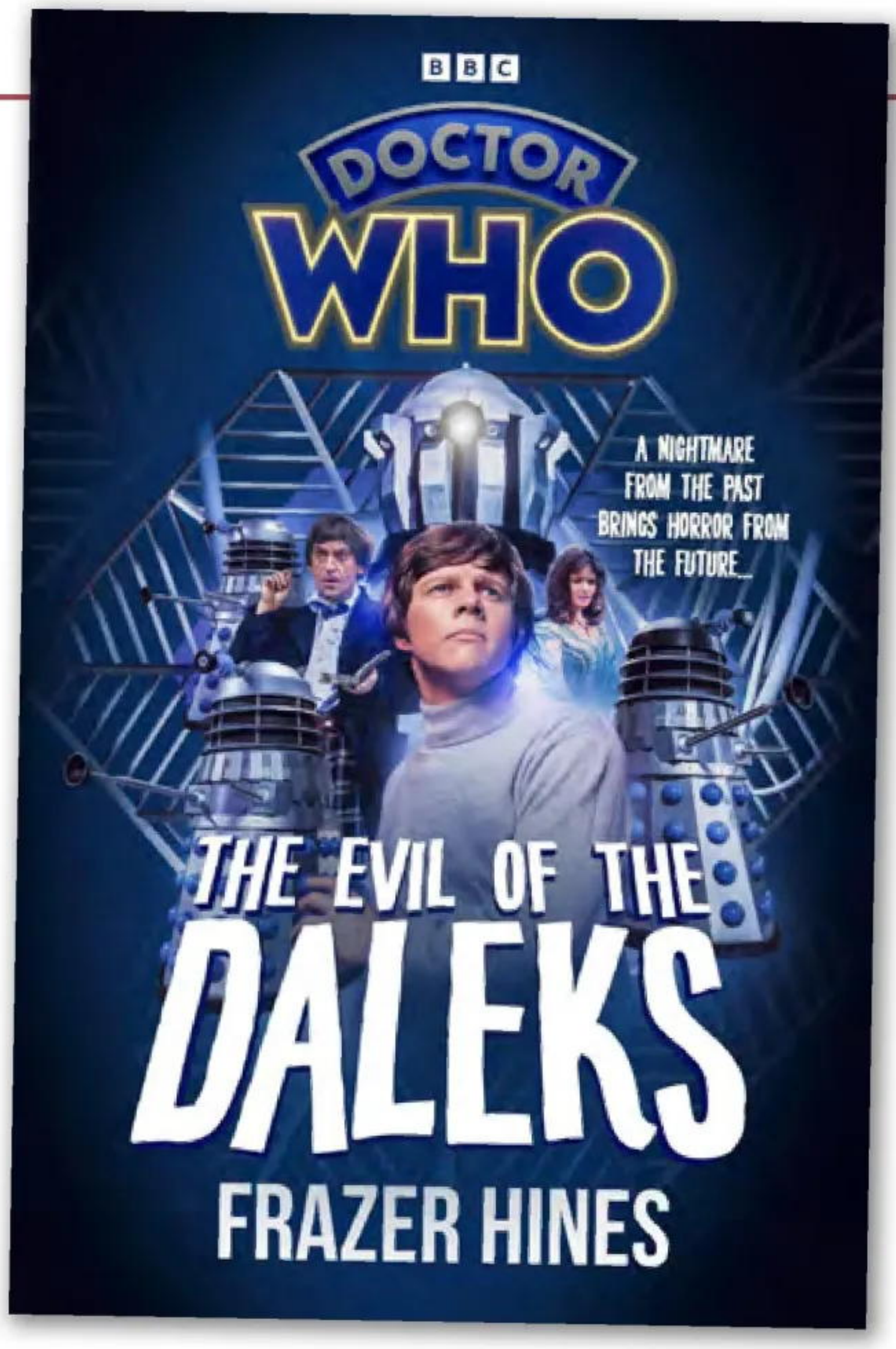
The seven-part story was originally novelised by John Peel, and published by Virgin in 1993. The new version is written by Frazer Hines, who played the Doctor's companion Jamie McCrimmon from 1966 to 1969. This time, however, the text uses the framing of the 1968 repeat screening, which followed on directly from *The Wheel in Space* (see this issue's *Fact of Fiction*, pages 64-69).

After defending a space station from a Cyberman incursion, the Doctor and Jamie learn that young astrophysicist Zoe wishes to join them on their travels. To give her fair warning of the dangers she may face, the Doctor places the TARDIS outside time and space and uses a mind projector to share one of their most harrowing adventures. Jamie is forced to relive his encounter with the Daleks at their most evil and calculating. In a complex plot that dragged him from modern-day London to Victorian times and finally to the Dalek world of Skaro, he endured ordeals that tested his courage, strength and friendship with the Doctor to the limit. He presents his own version of some of those events to Zoe – events that still anger him.

And while fact and fiction blur inside the TARDIS, a malevolent force watches from outside. Soon, Jamie finds himself lured from the safety of the ship into dangers that could terminate Zoe's travels before they begin – and end all their lives, as well.

*The Evil of the Daleks* by Frazer Hines is published in hardback, RRP £20, on 26 October.

**The Doctor (Patrick Troughton), Zoe (Wendy Padbury) and Jamie (Frazer Hines) in Episode 6 of *The Wheel in Space* (1968).**


BBC
DOCTOR WHO
A NIGHTMARE FROM THE PAST BRINGS HORROR FROM THE FUTURE...
THE EVIL OF THE DALEKS
FRAZER HINES

# Series 5 on Vinyl

**Silva Screen Records is set to release the soundtrack to Series 5 (2010) on vinyl for the first time.**

Series 5, the first to star Matt Smith as the Eleventh Doctor, was scored by acclaimed composer Murray Gold. Originally released on CD, the album features music from all 13 episodes of the series on triple coloured vinyl in a special gatefold sleeve, and will be available from 7 July. Visit *tinyurl.com/MurraySeries5* for more information.

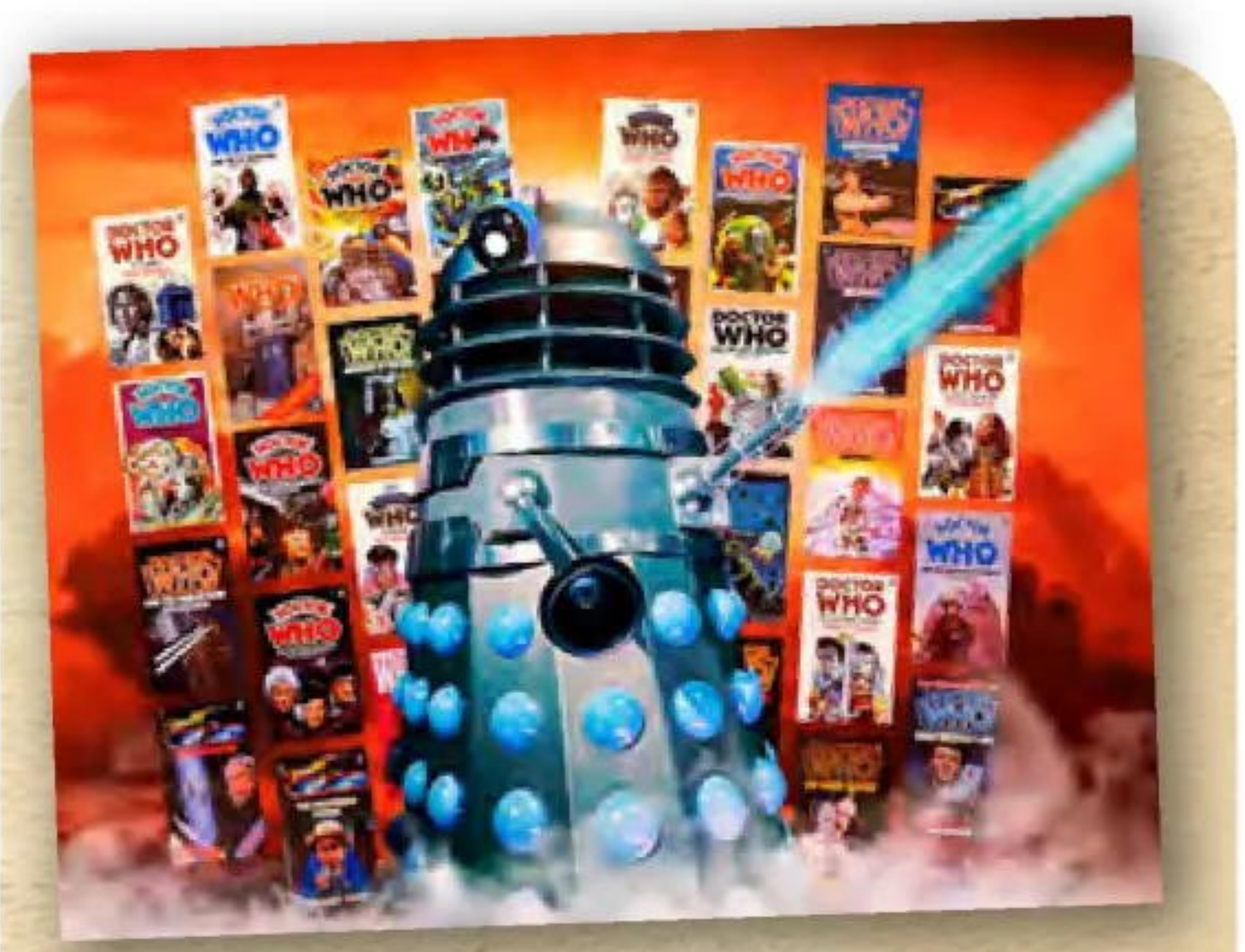
BBC
DOCTOR WHO
SERIES 5
Music by MURRAY GOLD

DOCTOR WHO
IMAGINARY FRIENDS
JACQUELINE RAYNER
THE DECADES COLLECTION
THE CRADLE
TASHA SURI
THE SELF-MADE MAN
MARK GRIFFITHS
WANNABES
DAVE RUDDEN
THE MONSTER IN THE CUPBOARD
KALYNN BAYRON
THE ANGEL OF REDEMPTION
NIKITA GILL

# Six Decades in Print

As part of the celebrations for *Doctor Who*'s 60th anniversary, six new novels will be published on 26 October – each featuring a different incarnation of the Doctor, and each set during a different decade from the series' history, from the 1960s to the 2010s.

The titles are: *Imaginary Friends* by Jacqueline Rayner, *The Cradle* by Tasha Suri, *The Self-Made Man* by Mark Griffiths, *Wannabes* by Dave Rudden, *The Monster in the Cupboard* by Kalynn Bayron and *The Angel of Redemption* by Nikita Gill. The books are available to pre-order now, as hardbacks (RRP £9.99 each) and ebooks (RRP £5.99 each). See *tinyurl.com/6Decades60* for further details.



## Target Book Club

**A celebration of 50 years of Target Books novelisations is to be held on Sunday 16 July.**

The Target Book Club event will feature short talks and author panels, as well as launching the latest Target titles from BBC Books (see page 46). The promoters of the event say, "If you love Daleks and Cybermen, if you thrill to the name Terrance Dicks, if you've ever Escaped to Danger with a wheezing, groaning sound, then this is the day for you!"

The Target Book Club will be held at Bush Hall, Shepherd's Bush, London. Please note, this is an 18+ event. Visit *tinyurl.com/TargetClub* for tickets and further details.

# The DWM 60 Year Poll

**After 300 stories, nearly 60 years and more than 14 Doctors, we're asking you to rank your favourite adventures from *Doctor Who*'s history to date...**

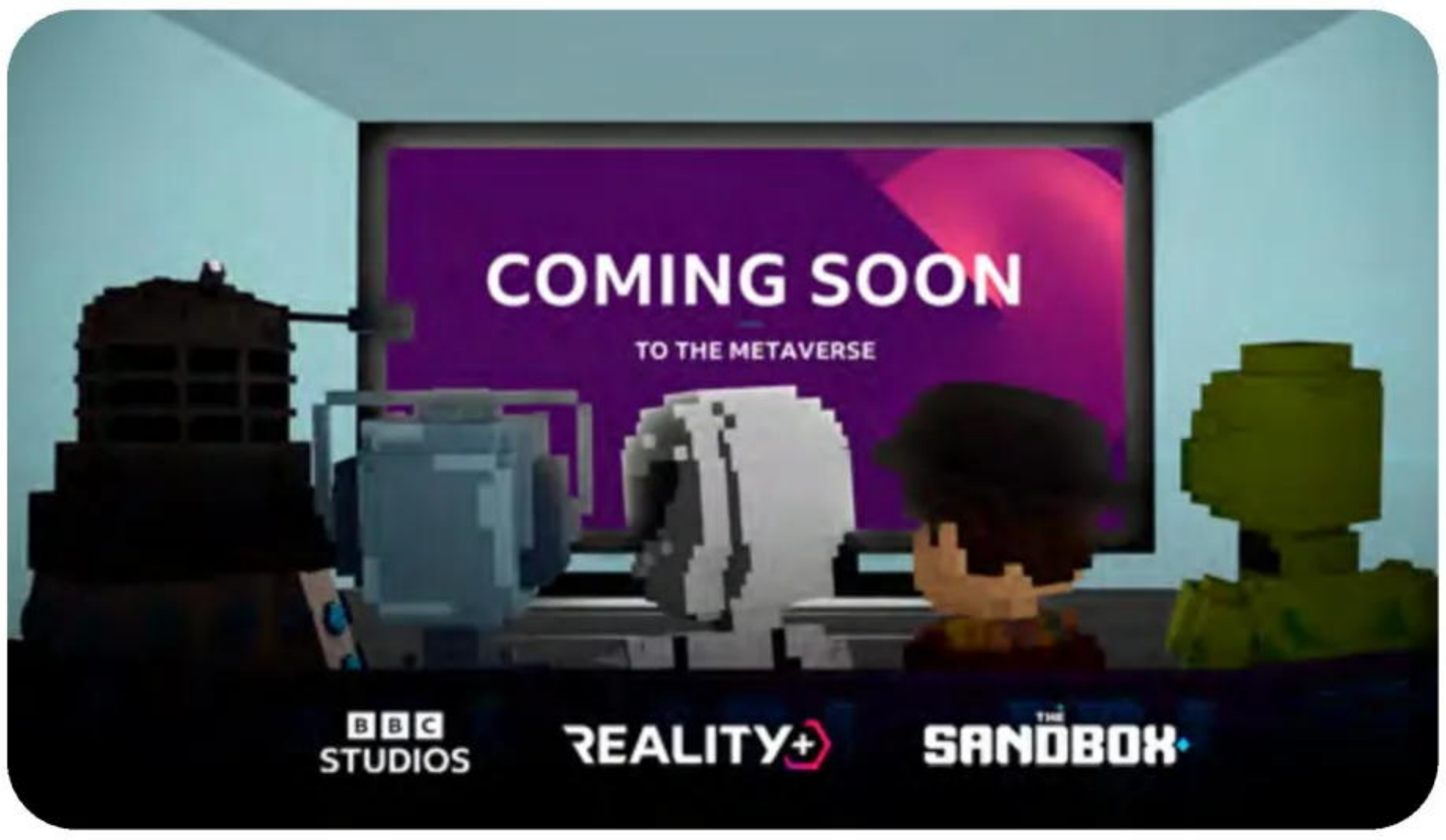
We want you to give us your opinion on the *Doctor Who* stories that you've seen. This time, it's the turn of the episodes starring Peter Capaldi as the Twelfth Doctor (2013-17) and Jodie Whittaker as the Thirteenth (2017-22).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Don't worry if you've not seen every story – or even if you've just seen one or two. Just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. Oh, and it goes without saying – no multiple entries, please!

The polls covering the stories starring David Tennant as the Tenth Doctor (2005-10) and Matt Smith as the Eleventh (2010-13) have now closed. We'll publish the results of those in the next issue.

The Twelfth and Thirteenth Doctors (Peter Capaldi and Jodie Whittaker).



# Who's in the Sandbox

**BBC Studios will partner with Web3 specialist Reality+ to launch a collection of immersive experiences in the 3D-enabled virtual 'metaverse' based on brands including *Doctor Who*.**

The Sandbox – part virtual real estate, part amusement park – is where fans will be able to interact with this immersive content, from within a BBC events space.

Nicki Sheard (right), President Brands & Licensing, BBC Studios, says: "While the metaverse is still in its infancy, it may shape how we consume and experience entertainment in the future and I'm looking forward to seeing how fans interact with our brands in this space." Sebastien Borget, COO at The Sandbox, adds: "We think this venture is an important step to bringing British culture and fans into virtual worlds."

BBC Studios' metaverse space in The Sandbox will launch later this year.

# Charity Con

**Stars from the world of *Doctor Who* helped to raise money for a medical charity at a convention held last month.**

On Sunday 7 May 2023, Colin Baker joined Katy Manning, Tim Treloar, Daisy Ashford, Sadie Miller, Jon Culshaw, Nabil Shaban and Matthew Robinson for Spearhead Live 2 at The Wood Norton in Evesham. Now a hotel, this was formerly the location for both *Spearhead from Space* (1970) and *Robot* (1974-75).

Colin posed for photographs while dressed as the Sixth Doctor, and so did some of the attendees. The event raised a total of £954 for Parkinsons UK.

Spearhead Live 3 will take place on Saturday 4 May next year.

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Colin Baker (centre) with Sixth Doctor cosplayers at Spearhead Live 2.

Photo © Robin Prichard.

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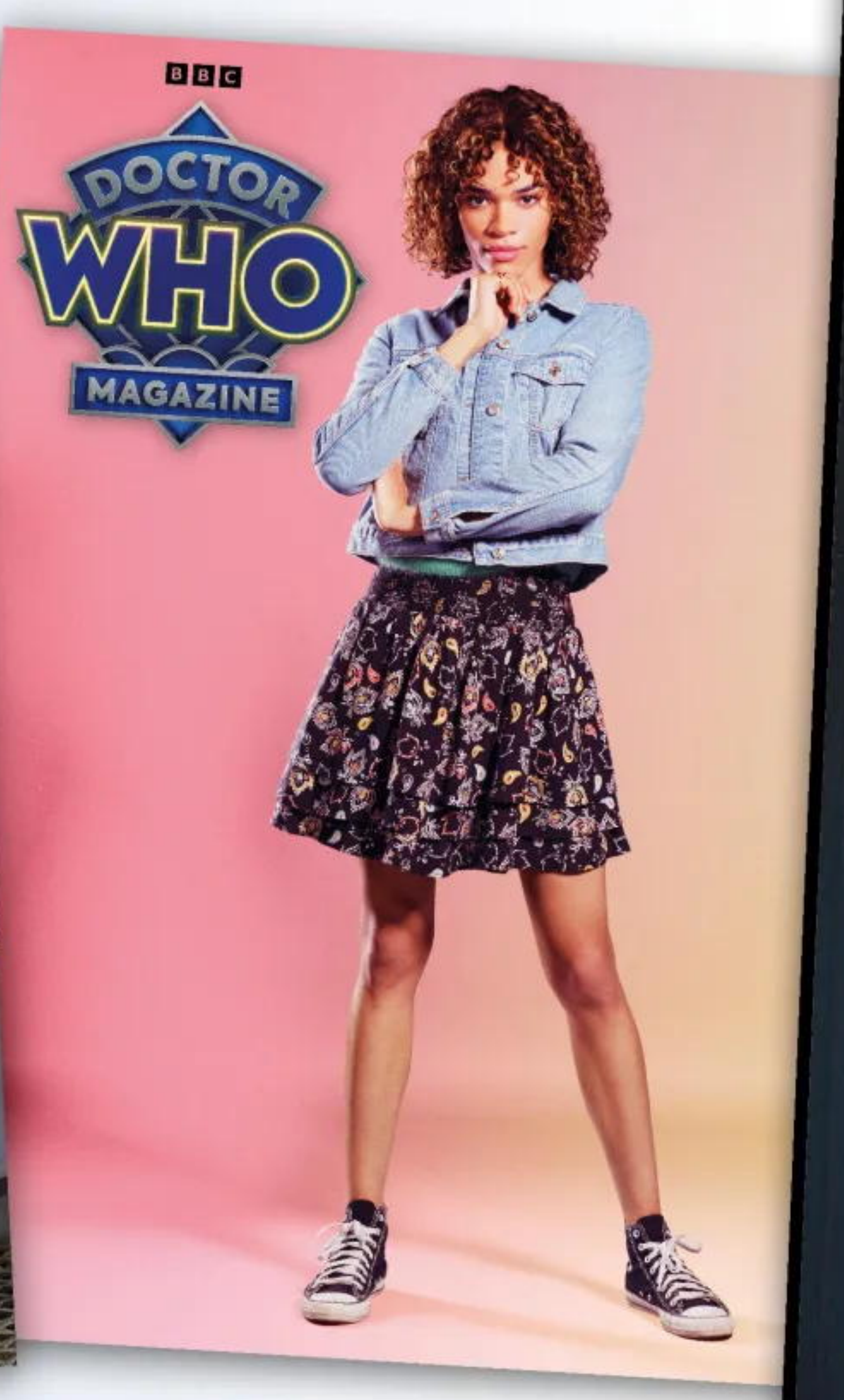
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# Galaxy Forum

## Your views on the world of *Doctor Who*...

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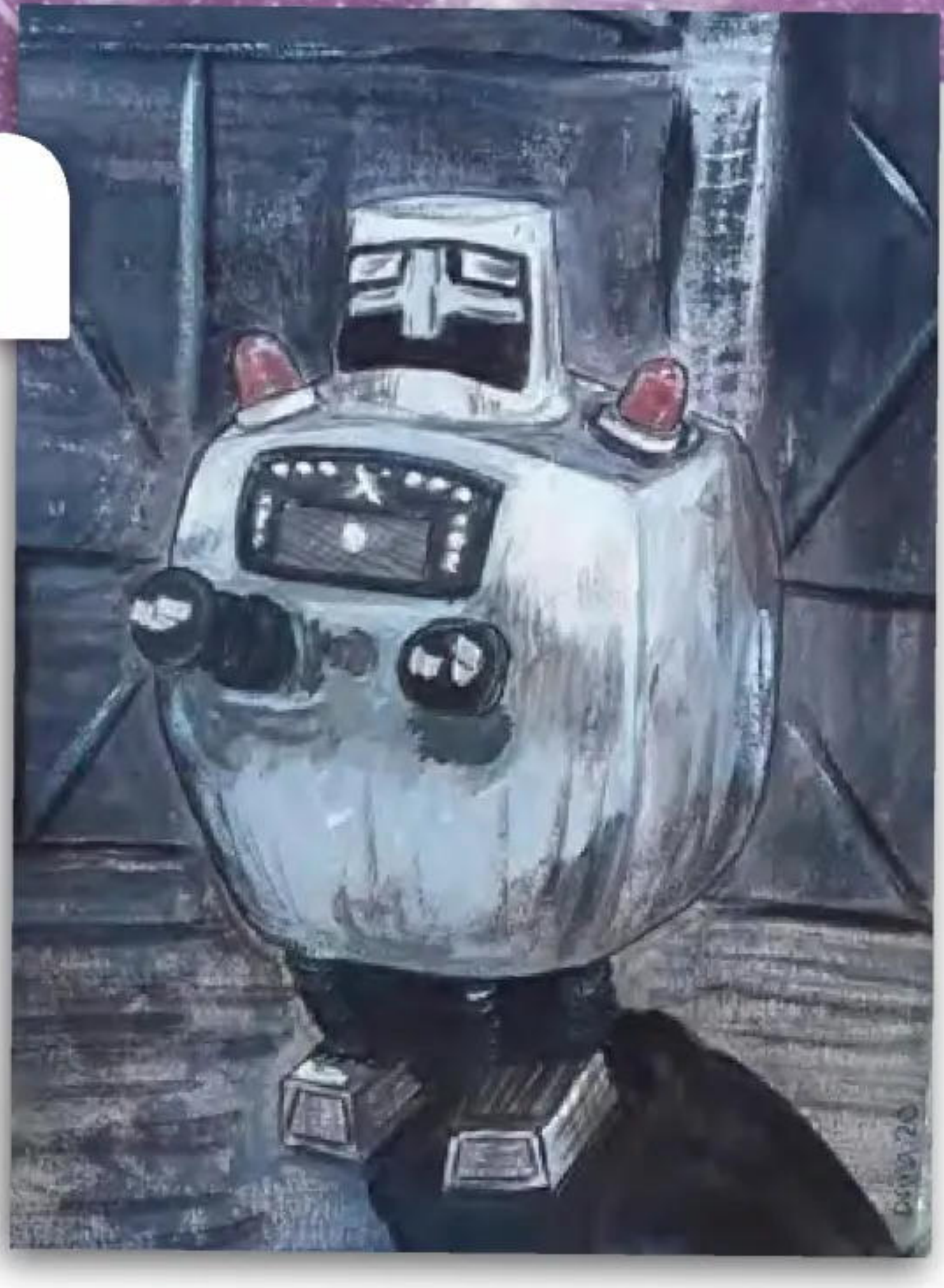


The Servo Robot by Dana Lucas.

*In **DWM** 591, we flew the flag for Doctor Who's LGBTQ+ icons...*

### *PRIDE* AND JOY

**RICHARD ORR** EMAIL

I've been reading **DWM** for just shy of 20 years and nothing has made me feel so full of pride than the article in issue 591, celebrating the LGBTQ+ characters in the show. I grew up in Northern Ireland during the tail end of the Troubles and *Doctor Who* provided an escape for a young queer lad like me. Watching the lonely traveller with a universe of friends certainly helped me over the years. So thank you, Russell T Davies and Richard Unwin, for the gorgeous piece.

DOCTOR WHO MAGAZINE
JAMIE MATHIESON
A touch of Mummy trouble
DAN STARKEY
Can Strax defeat the Memory Worm?
NERVES OF STEEL
Inside The Wheel in Space
ALEX KINGSTON
River's song goes on
RUSSELL T DAVIES ON CASTING
ROSE
PLUS! We fly the flag for Doctor Who's LGBTQ+ icons

**JAKOB CHARLESWORTH** EMAIL

That was a brilliant article on LGBTQ+ characters. *Doctor Who* helped me when I was outed aged 17. The show was my escape from a terrible time, and even helped with my depression.

I've met plenty of gay friends who also love the show. And I have a massive crush on the Eighth Doctor. In the words of 1980s producer John Nathan-Turner, "*Doctor Who* is the greatest show in the galaxy!" Where would we be in the gay community without our favourite Time Lord?

**SEAN ALEXANDER** HOLYHEAD

Thanks to Jodie Whittaker's Thirteenth Doctor, we now undeniably acknowledge the gender fluidity of all Time Lords, but it doesn't begin and end there. The narrative of 2020's *The Timeless Children* reimagines the character as having been gender fluid all along; indeed, our very first sighting of the person who will one day adopt the mantle 'Doctor' is of a little girl. Many more girls and boys follow, and who knows whether any more identified as gender neutral or non-binary.

Perhaps the greatest legacy the Doctor has given the LGBTQ+ community is that he/she/they were the Doctor all the time.

**SIMON SIMMONS** WORTHING

Reading the LGBTQ+ feature in **DWM** 591, it struck me how this level of inclusion in *Doctor Who* just doesn't feel like a big deal any more – because when the show went off the air back in the 1980s, it *would* have been a big deal. Contrast this (and the world portrayed in Russell T Davies' 2021 drama *It's a Sin*) with the 2005 series, which ended with Captain Jack kissing the Doctor. On a Saturday teatime. And the world didn't end.

The most important thing in the article was RTD's comment about how people and ideas can change. Creative decisions made on *Queer as Folk* (1999-2000) would be made differently by today's RTD. In 20 years' time, I wonder where we'll be as a society? History has taught us that change is a painful process. Recent history has taught us (as evidenced in *Doctor Who*!) that we get to a better place in the end.

## STAR LETTER

**ELIZA EADSON** EMAIL

Much like the show that spawned it, **Doctor Who Magazine** is going from strength to strength, with fantastic and inventive articles covering every corner of the *Doctor Who* universe.

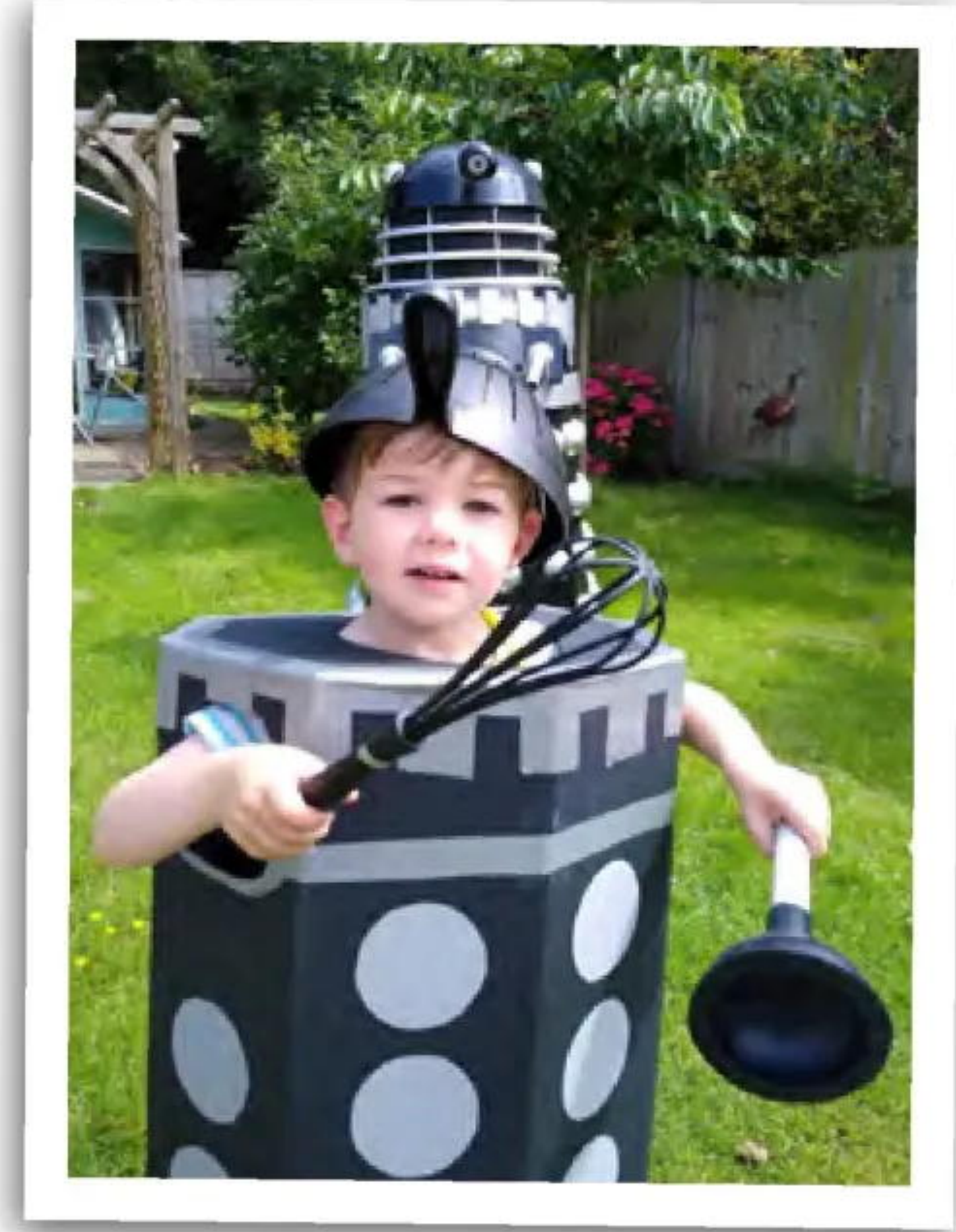
I was particularly enthralled by your *Runaway Pride* article in issue 591, headlined by a wonderful look at Yasmin Finney's Rose (with a gorgeous cover to boot). *Doctor Who* has always championed the outsiders, the underdogs and the rebels – with people from various cultures, religions, genders and sexualities bringing the series to life. It was lovely to see a feature championing the show's LGBTQ+ heritage, and reminding us all that we are absolutely welcome (be we human, lizard or, in Missy's case, a Queen of Evil).

I came out as transgender just a few years ago, and the representation of characters such as Rose, as well as the staunch allyship of Russell T Davies and this very magazine, absolutely matters. *Doctor Who* isn't just a television programme that we enjoy. It's important.

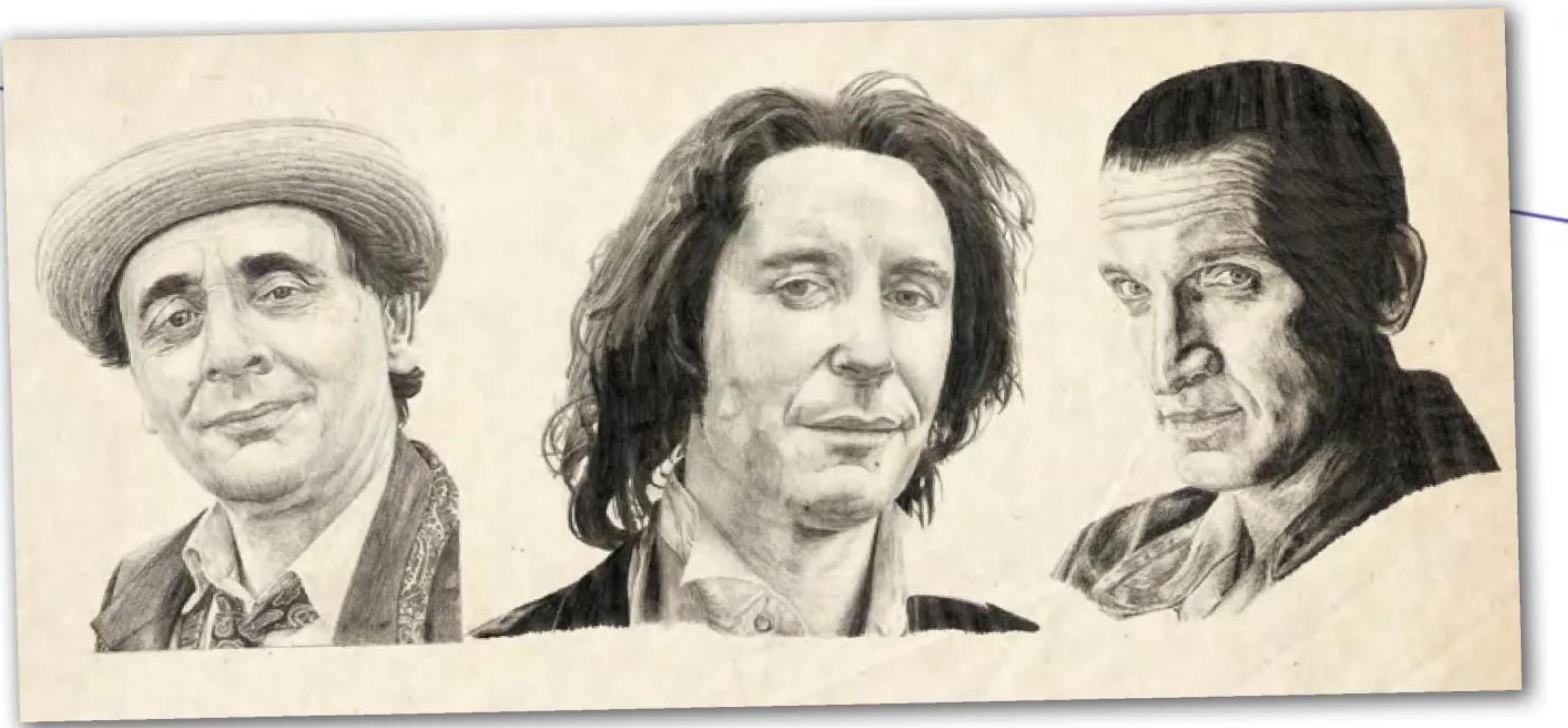
The Runaway PRIDE
June is Pride month, and DWM is celebrating ten of the most significant LGBTQ+ characters from the show's history. RUSSELL T DAVIES begins the list with an insight into the recent casting of actress Yasmin Finney. RICHARD UNWIN is your guide to the next nine...
Rose

Eliza's letter wins them a CD copy of the new Fifth Doctor audio novel *Prisoners of London*, which is written and performed by Matthew Waterhouse. It's available to order now from *bigfinish.com* as a digital download, priced £17.99.

DOCTOR WHO
PRISONERS OF LONDON



Rory becomes a Dalek! Photo by Rory's dad, Andy Dobson.



The Seventh, Eighth and Ninth Doctors by Mark Patterson.

On to **DWM**'s 60-anniversary poll now, with your thoughts on the Seventh, Eighth and Ninth Doctors...

## SEVEN, EIGHT, NINE

**MARK PATTERSON** EMAIL

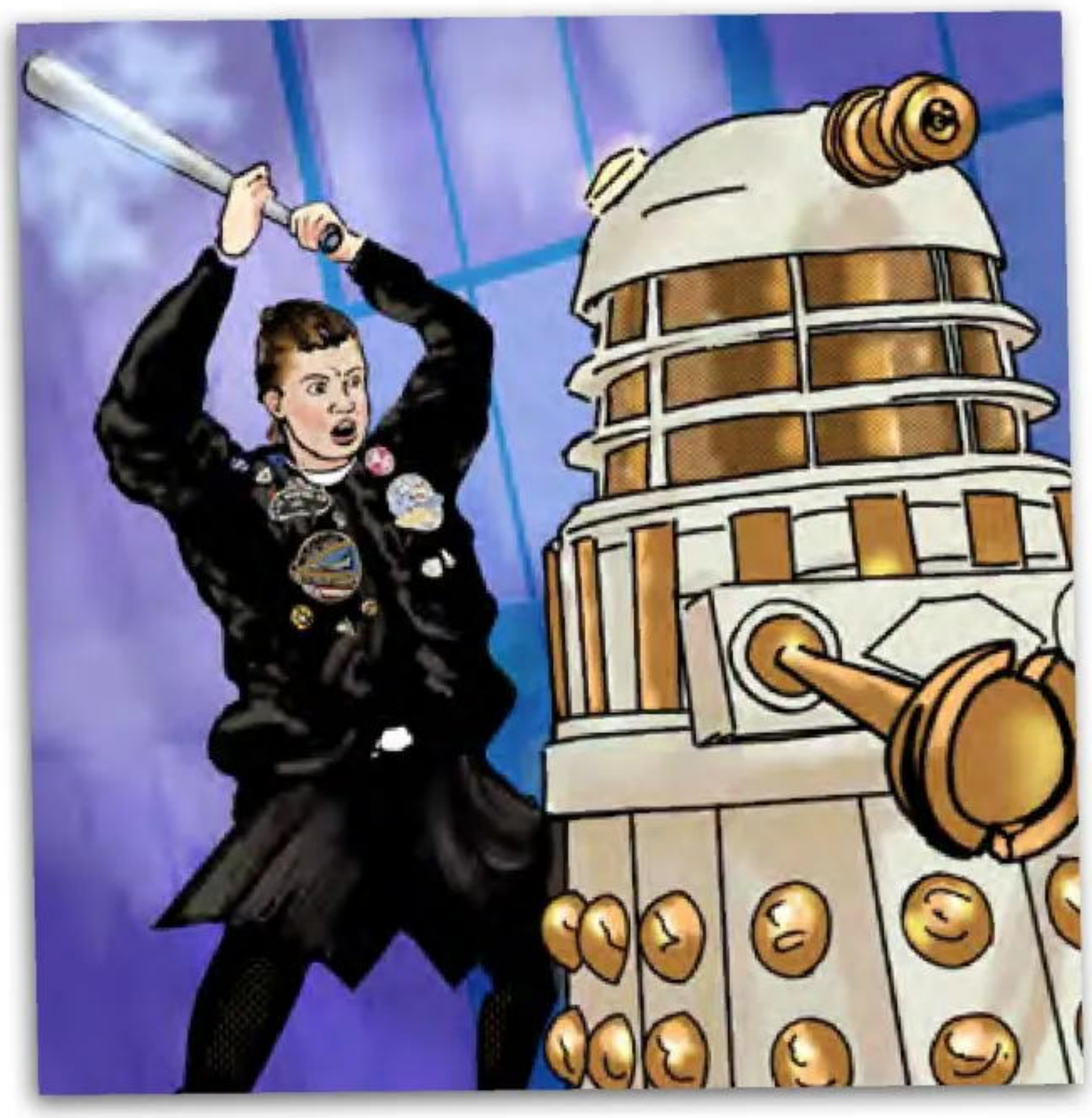
I can only remember watching the show from Sylvester McCoy's first year as the Seventh Doctor [1987], and as a young fan in the 1990s it was always disheartening to hear the negativity fans would direct towards this era. I'm pleased that, now I am in my 40s, my childhood heroes seem to get much more of the respect that they deserve. If they hadn't been so good, then I probably wouldn't have spent so much time over the last couple of decades drawing the pictures that I am now sending to you. Perhaps I'd be sending pictures to *Star Trek Magazine* instead!

**ROSSA McPHILLIPS** EMAIL

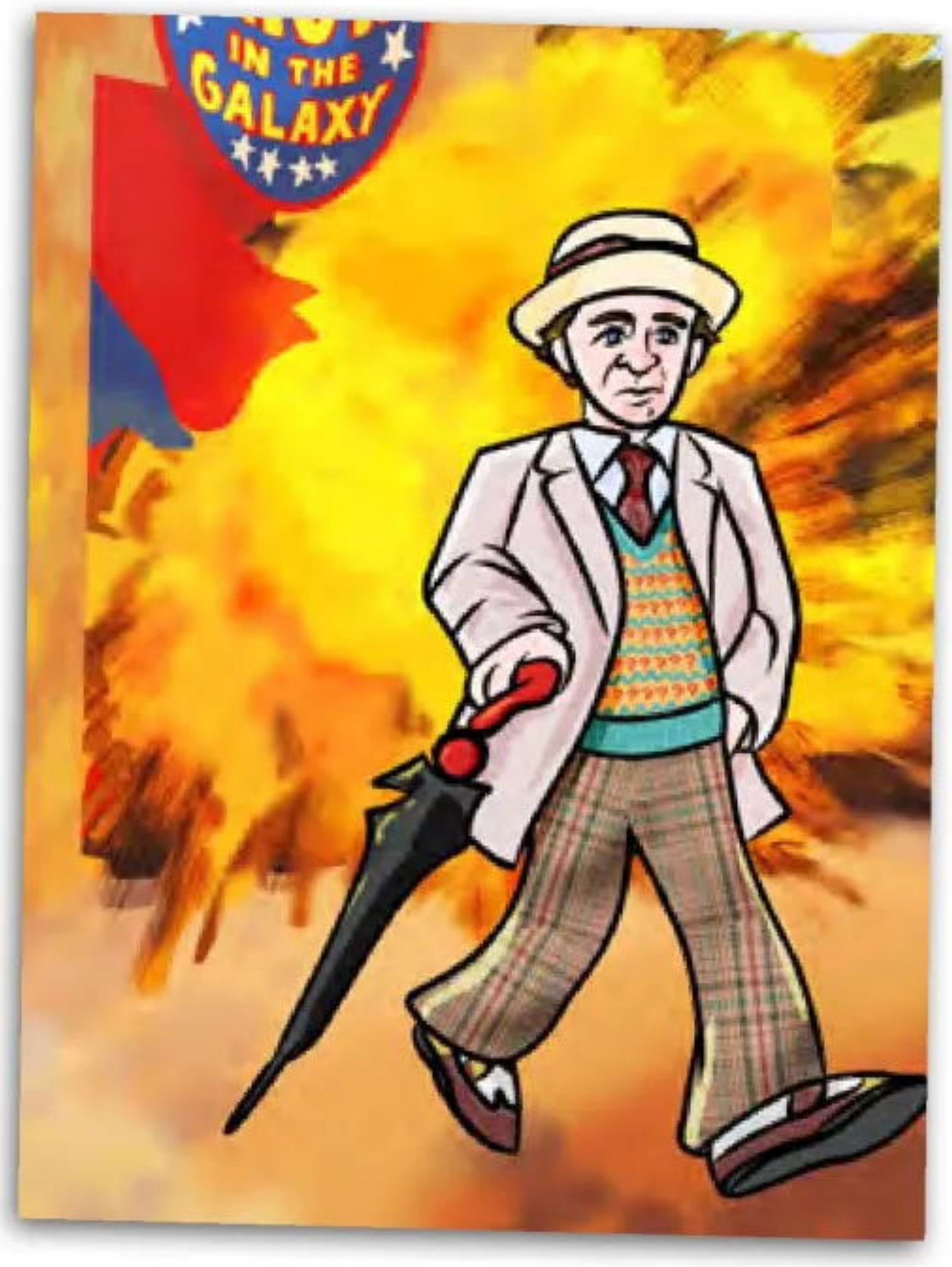
1987 was the first time I watched *Doctor Who*. Seeing a limp limb poking out the back of one of the so-called 'cleaners' in *Paradise Towers* blew my imagination away. When they shot Ken Dodd's character in *Delta and the Bannermen*, I was hooked. I even had a genuine 'behind the sofa' moment when Davros was revealed in *Remembrance of the Daleks* (I didn't know who he was at the time).

1987 was also the year I first came to England as an immigrant with my family. Just off the boat. The trauma of leaving my home country was characterised with a stutter. But watching a show about an outsider – a traveller – who rights wrongs and is respected and admired was exactly what I needed. Sylvester McCoy showed me you don't have to fit in to make a positive difference.

So, no matter what comes number one in the 60th anniversary poll for the McCoy era, the Seventh Doctor will always be *my* Doctor. →

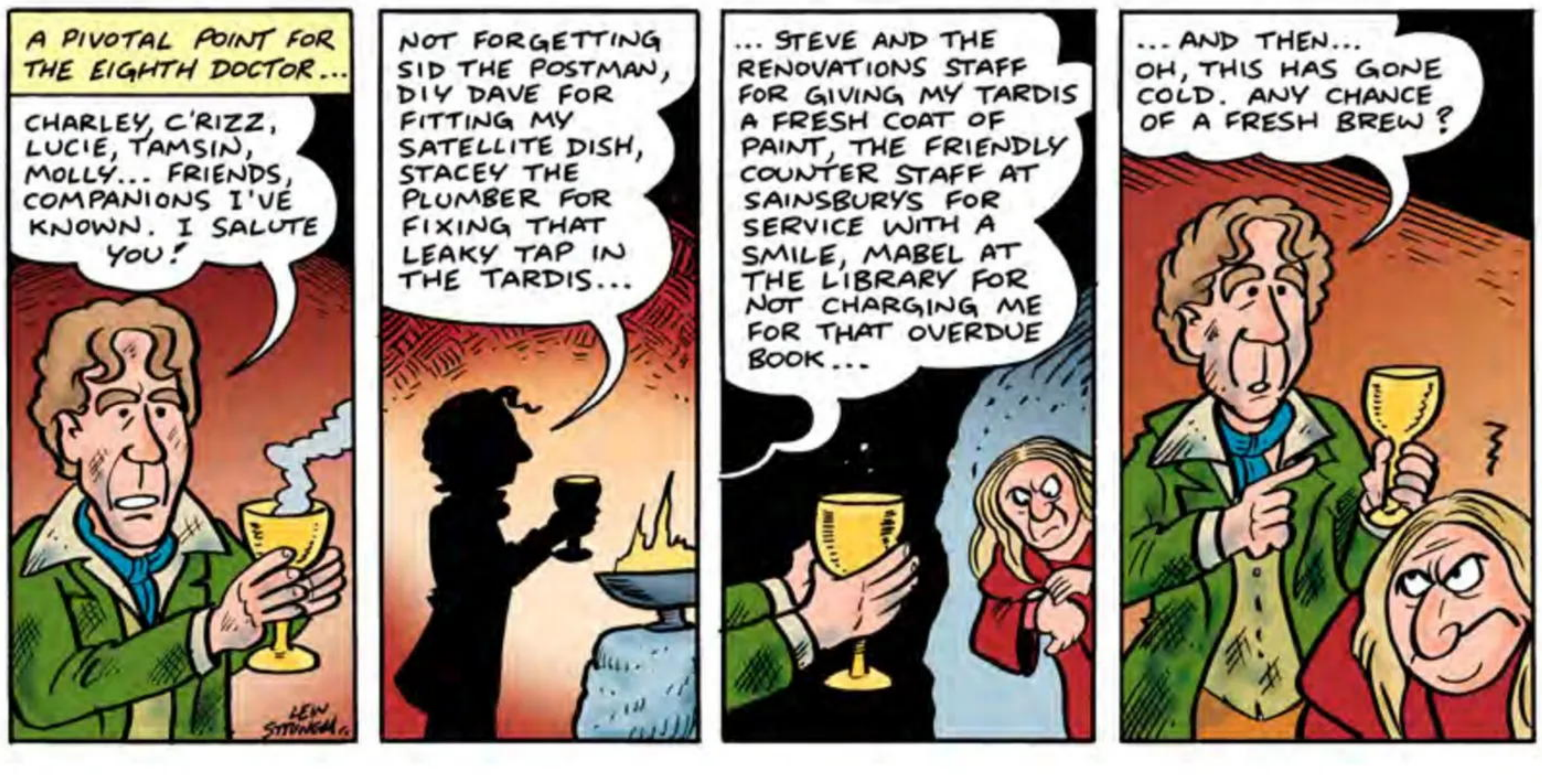


Ace and a doomed Dalek by Sean Bradshaw.


IN THE GALAXY

The Seventh Doctor by Sean Bradshaw.

# The Daft Dimension BY LEW STRINGER


A PIVOTAL POINT FOR THE EIGHTH DOCTOR...
CHARLEY, C'RIZZ, LUCIE, TAMSIN, MOLLY... FRIENDS, COMPANIONS I'VE KNOWN. I SALUTE YOU!
NOT FORGETTING SID THE POSTMAN, DIY DAVE FOR FITTING MY SATELLITE DISH, STACEY THE PLUMBER FOR FIXING THAT LEAKY TAP IN THE TARDIS...
... STEVE AND THE RENOVATIONS STAFF FOR GIVING MY TARDIS A FRESH COAT OF PAINT, THE FRIENDLY COUNTER STAFF AT SAINSBURYS FOR SERVICE WITH A SMILE, MABEL AT THE LIBRARY FOR NOT CHARGING ME FOR THAT OVERDUE BOOK...
... AND THEN... OH, THIS HAS GONE COLD. ANY CHANCE OF A FRESH BREW?
LEW STRINGER

## WHO TUBE

This issue's selection of *Who*-related videos...

BONNIE LANGFORD: 50 YEARS IN SHOW BUSINESS #Lorraine

▶ In a 2022 interview on *Lorraine*, Bonnie Langford (aka Melanie Bush) talks about being in *Doctor Who*. Go to: *tinyurl.com/BonnieLorraine*

▶ A recently uploaded 1987 interview with the Cyber Leader, David Banks, conducted by Martin Holder. Go to: *tinyurl.com/BanksHolder*

▶ Discover the stories behind the 'classic' props used in the 2011 episode *Asylum of the Daleks*. Go to: *tinyurl.com/AsylumProps*

▶ Pip Madeley suggests ten compelling reasons to watch the 1974 Third Doctor adventure *Invasion of the Dinosaurs*. Go to: *tinyurl.com/PipDinosaurs*

DOCTOR WHO SINGS

▶ Countless clips are used to recreate a memorable song from the Big Finish audio *Doctor Who and the Pirates*. Go to: *tinyurl.com/WhoPirates*

# Galaxy Forum

## ON TWITTER...

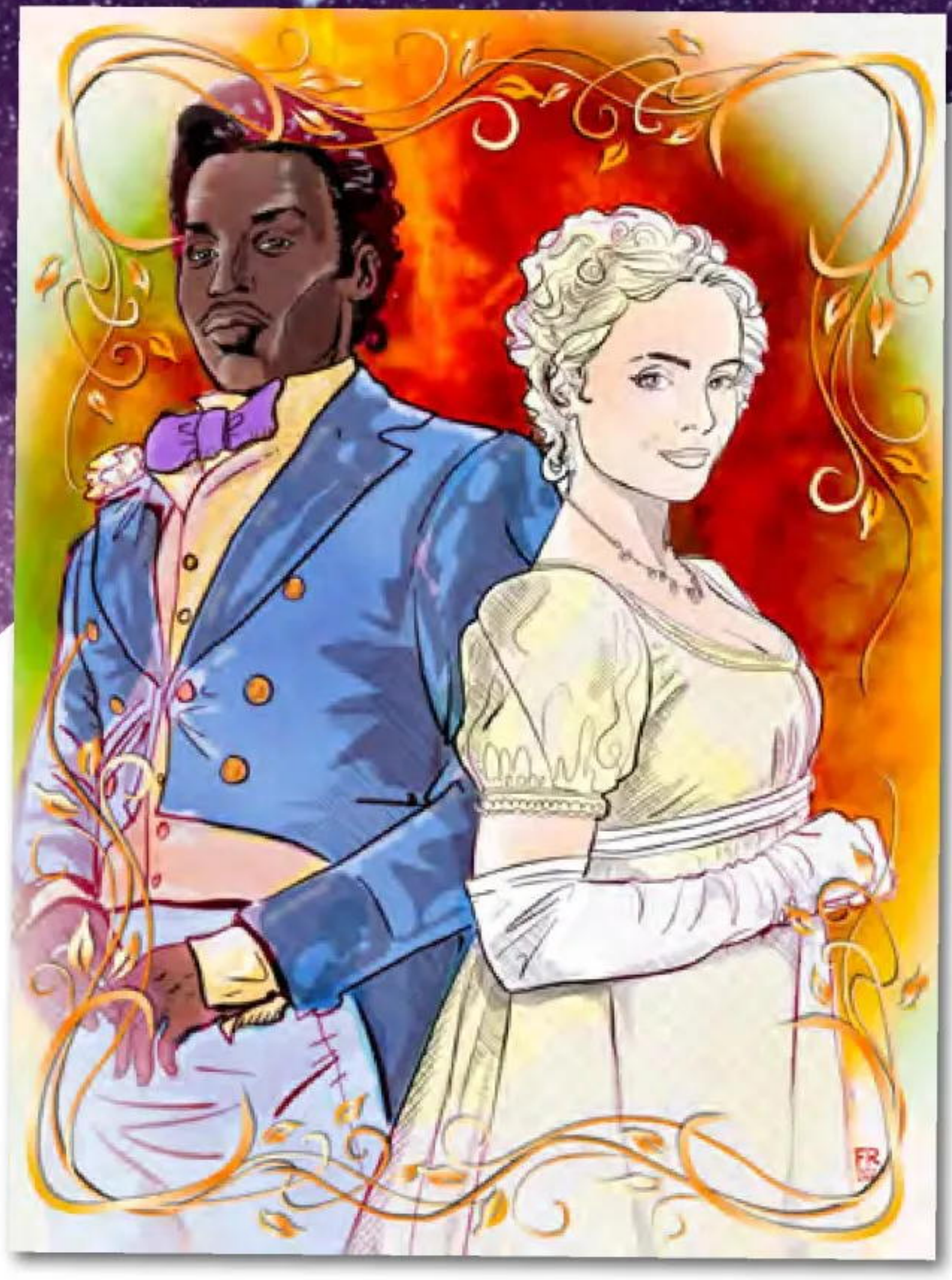
**@TonyBird** Well done @Riccy_Unwin on your LGBTQ+ feature in **DWM** 591 (*The Runaway Pride*). Especially loved that you asked other people why these characters are important to them. It shows how much representation matters.

**@davecrossx** Loving the 'Pride' issue of **DWM** including the exploration of LGBTQ+ characters in the show.

**@TediaTweets** If *Love & Monsters* [2006] comes bottom of the **DWM** poll I'm gonna flip. It really isn't that bad, the writing and performances all around are excellent. Top quality *Doctor Who*.

**@DaveJaVu2001** Been collecting early issues of **DWM** these past few months. This week received a batch of 14 of the earliest from 1980-81. Not mint condition, which is good as another read isn't doing them any harm. Great nostalgia overload.

**@MikeMaddox10** The comic strip in **DWM** 591 has the loveliest cliffhanger. Superb work from @senrab_nala and @LeeSullivanArt. Brilliant.



The Fifteenth Doctor and Ruby by Faiz Rehman.

Locations seen in the recent trailer. Photos by Logan Walker.

**WILLOW TURNER** EMAIL
My favourite Seventh Doctor stories have to be from Season 25 [1988-89]: *Remembrance of the Daleks*, *The Happiness Patrol* and *The Greatest Show in the Galaxy*.

*Remembrance* was the perfect celebration of the show's 25th anniversary. The Daleks are on top form, as are the Doctor and Ace, and the special effects and fight sequences are up there as some of the most impressive of the entire series. *The Happiness Patrol* was an excellent satire of Thatcher-era Britain and the Kandy Man was an absolutely inspired creation that definitely deserves more love. *The Greatest Show in the Galaxy* was a strong story which was a rebuttal to the declining reputation of the show at the time.

The best Eighth Doctor stories are on audio from Big Finish: *The Chimes of Midnight* (2002), *Scherzo* (2003) and *The Silver Turk* (2011). *The Chimes of Midnight* is the best Christmas Special the show has ever seen, with the blackest of comedy and an excellent twist. *Scherzo* is a masterful deconstruction of the Doctor/companion dynamic, with the best use of the audio format that I've ever heard. *The Silver Turk* has some of the most chilling Cyberman moments and is tied with *Spare Parts* (2002) as the best of the Cybermen on Big Finish.

**EOGHAN DALY** TEMPLEOGUE
The 1996 TV movie is my favourite *Doctor Who* story ever. Growing up with late 1990s/early 2000s American films means this story has a nice familiarity to it. Eric Roberts is insanely good as the Master and it's lovely to see today's fandom connect with him more thanks to Big Finish's *Master!* range. The main reason why this became my favourite story, however, is down to one man: Paul McGann. I met him in 2016 and, thanks to him being one of the friendliest *Who* guests I've talked to, he made me fall in love with the Eighth Doctor even more.

**ANDREW CURNOW** DEVON
I have to admit that in early 2005 when *Doctor Who* was coming back, I was worried it would be unrecognisable – mainly, I think, due to Christopher Eccleston's track record of intense, serious, unflinching dramas. I thought maybe it wouldn't be my sort of thing at all. Obviously, that anxiety didn't last more than about ten minutes into the first episode, because it was so obviously the same old/new show after all.

There aren't any weak links in the Ninth Doctor's run, but my top three are *Aliens of London*/*World War Three* (it was great to have our first modern-day cliffhanger!), *Bad Wolf*/*The Parting of the Ways* (our first modern-day season finale) and *Father's Day* (a superb showcase for Billie Piper as Rose).

**KELCI WOOLLEY** EMAIL
I am 18 years old, and I started watching *Doctor Who* in January this year from the beginning of the Ninth Doctor's era. I think Christopher Eccleston's Doctor was fantastic and he had some of the best stories. *Dalek* is my favourite episode from the whole of his reign – it has action, amazing acting and it was the first time I saw what a Dalek could do.

**SAUL GRENFELL** EMAIL
I'm writing in to show some love for *The Long Game* [2005]. With a sassy performance from Simon Pegg and a Tamsin Greig cameo, it's a highlight of the series for me. A strong episode in a fantastic and heartfelt series – Christopher Eccleston and Billie Piper form a compelling duo that sparked my love for the show in the first place. The hand scanner – isn't that cool? And the final beat of the episode is hilarious. Anyway, I'm hungry... I fancy a kronkburger! **DWM**

TARDIS AI art by Daniel Gillies.

POLICE PUBLIC BOX

The Ninth Doctor by Sean Bradshaw.

Three Doctors by Ellie Yates.

# *Letter from the Showrunner*

Illustration by Martin Geraghty

**RUSSELL T DAVIES** looks forward to new episodes of *Doctor Who* and pauses for a moment's reflection…

Five months to go! And the *Doctor Who* factory is steaming, rattling, thundering ahead, vworp vworp!

We're at peak output, right now. All five blocks in production, with eight regular episodes plus four Specials in varying states of readiness. Not one of them completed yet! Special One, *The Star Beast*, is almost finished – music done, tick, grade done, tick, FX done, tick – but we haven't finished the title sequence yet.

While at the other end of production, Episode Eight, which contains the words 'kingdom', 'gold' and 'Tigella', hasn't had a single second shot yet. And there isn't time to pause, as we leap on to the 2025 season. Right now, four scripts are being written simultaneously, including this one, right here in front of me, which you won't see until the year after next. It contains the words 'garden', 'firmament' and 'diploma'.

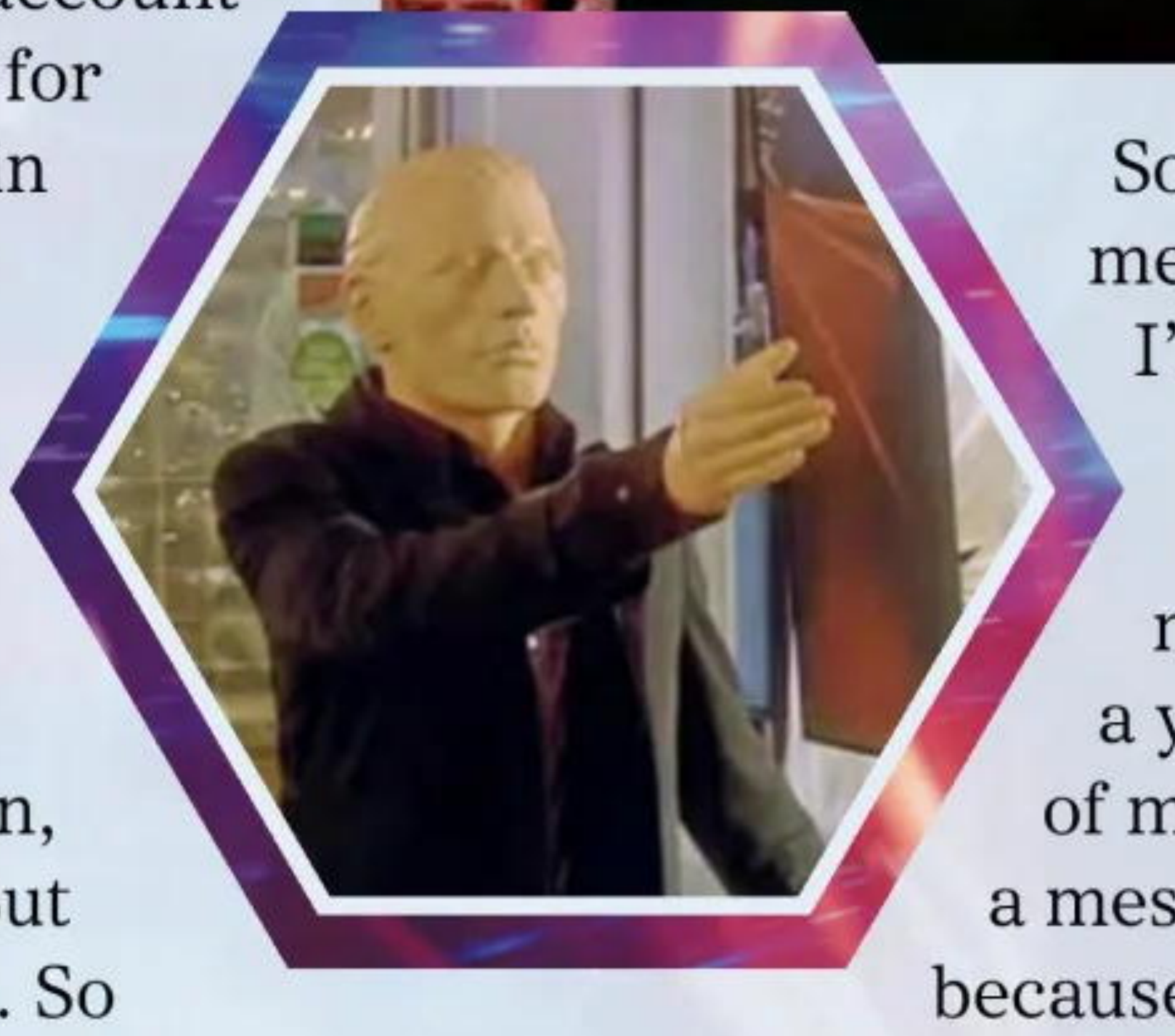
And yet. There's time to pause. Like that bit on a rollercoaster where you pause, gently, at the top, before plunging back down screaming in abject terror. So this is a little moment to stop, to look round, to admire the view (my God, Episode Three is so good!) and even to look back for a moment, and reflect…

March 2023 passed me by, in a blizzard of work. But I know that lots of people mark the anniversary on 26 March, the date *Rose* was first shown on TV in 2005, when *Doctor Who* came crashing back into our lives. There are many happy memories of that day.

But one particular message reached me. And I think it's lovely.

A disclaimer first: I don't read DMs. My only form of social media is Instagram; I've got a Twitter account somewhere, which was set up for the *Doctor Who* Tweetalongs in the lockdown, but I can't even remember how to access it any more. So Instagram it is, and I don't like to make the page private cos I like the hurly-burly out there (though time, and transmission, will see how long that lasts). But DMs are impossible, in my job. So many of them! I open the requests from strangers once in a while, but only when my eyebrows are bothering me, because the white-hot ferocity of the DMs scorches them right off! Roar goes the furnace! Scream goes me! Slam goes the door! And I seal them off for another year. I get a quick glimpse of messages saying "Bring back Nyssa!" Usually accompanied by that curious aphorism, "*Doctor Who* is all about change", which is a funny thing to say about a 60-year-old show, but there you go, slam! Closed! No more!

> *"I know that lots of people mark the anniversary on 26 March, the date* Rose *was first shown on TV in 2005."*



So I know that a lot of nice messages go unread. And I'm sorry about that, but hey, if I started to read them, you'd only get ten minutes of *Doctor Who* a year. However, a mate of mine bounced across a message he'd been sent, because he thought I'd love to read it. It was from a viewer, who said this on 26 March, and has given permission for it to be reproduced here.

"I love *Rose*, but I really love that burping bin. And tiny me thought that burping bin was the best thing in the world. When I was at primary school, I was a lonely child. I didn't have any friends – it sounds like an exaggeration, but I never had any friends at all.

"We had this Friendship Bench at school, where you would sit, basically, to encourage people to make friends with you. Which might sound like more of a Humiliation Bench, but my mum encouraged me to sit on the bench because she worried about me. So I sat on it for weeks alone.

"Then the Monday after *Rose*, I sat on it and a kid came over and started talking to me. And I remember it so vividly, that almost in sync we asked each other if we'd seen that programme with the burping bin on Saturday night. And we both laughed so much about it.

"I have a lot to thank *Doctor Who* for, but specifically I wanted to thank it for that silly burping bin and, in a funny way, my first friend."

Blimey.

Good old *Doctor Who*.

Oh, right, pause over, here comes the rollercoaster, plunging back down, waaah, oh dear God, it's a flume, splash, argh, come on! Five months to go! **DWM**

**Above right:** The Autons take to the streets via shop mannequins and bins in *Rose* (2005).

**Right:** Publicity for the 2005 series of *Doctor Who*, featuring Billie Piper as Rose and Christopher Eccleston as the Doctor.

POLICE
BBC ONE
DOCTOR WHO
SATURDAYS AT 7PM
BBC

# Production Diary

## *Doctor Who* script editor **SCOTT HANDCOCK** shares May's highlights from Wolf Studios and beyond...

As BBC One teases this year's trio of Specials, Block Five prep ramps up, and international superstars descend upon the capital.

### Wednesday 3 May

With prep continuing on Block Five, watermarked scripts are posted to a very special guest star for the climactic series one finale.

### Thursday 4 May

Halfway through Block Four and the shooting script for the second of its episodes is issued to the crew.

### Friday 5 May

Shortly after Jonathan Groff is announced as an incoming guest star, a teaser trailer for Special Two airs on BBC One. (A similar teaser for Special One was transmitted on Saturday 29 April).

### Sunday 7 May

Russell delivers a sixth draft of our first Block Five script.

### Monday 8 May

Today, the production team has two call sheets to call from, depending on the weather. One means we'll film on location in Cardiff, the other takes us back to Wolf Studios. Fortunately – a couple of late rainstorms aside – we're able to complete our original scheduled call sheet.

Back in the office, the script team receive pink revisions for our second Block Four episode.

### Tuesday 9 May

It's the first day on set for Block Four guest stars Jonathan Groff and Indira Varma (who'll be playing the mysterious Duchess). Elsewhere, a recurring cast member meets with Millennium FX for a test prosthetics fitting.

### Wednesday 10 May

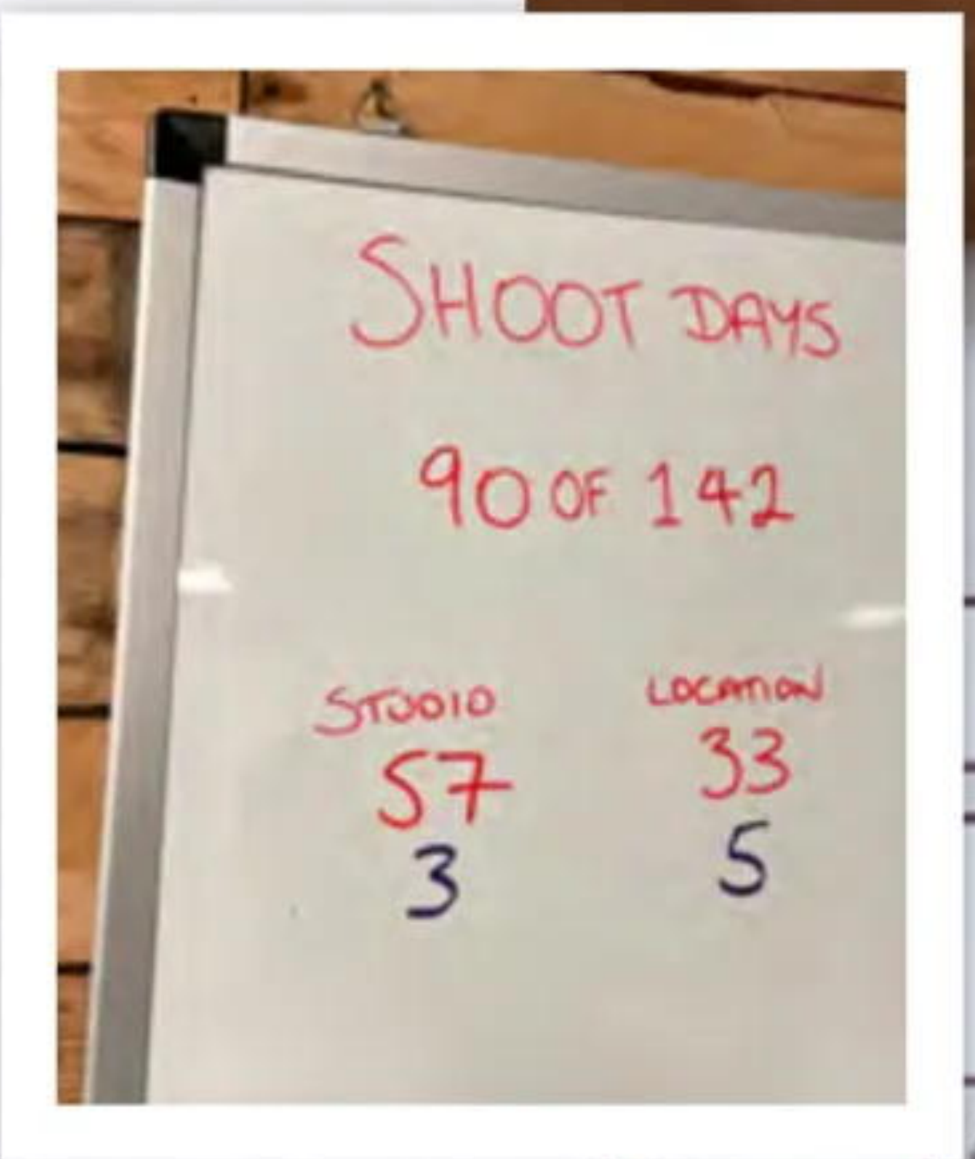
The Block Five production team meet to discuss stunts and blocking for cast members on a standing set at Wolf Studios; a fifth draft of our finale script comes in, followed by blue revisions for our second Block Four adventure; and BBC One teases fans with a third trailer for this year's Specials.

### Thursday 11 May

Producers gather at Bang Post Production in Cardiff to run through the final mix for Special One, alongside director Rachel Talalay and composer Murray Gold. Later, back at Wolf Studios, heads of department gather for our third Block Five tone meeting, led by director Jamie Donoughue.

### Saturday 13 May

It's Eurovision night – and BBC One reveals the titles of this year's Specials in a brand-new trailer. Prepare yourselves for *The Star Beast*, *Wild Blue Yonder* and *The Giggle*!



### Tuesday 16 May

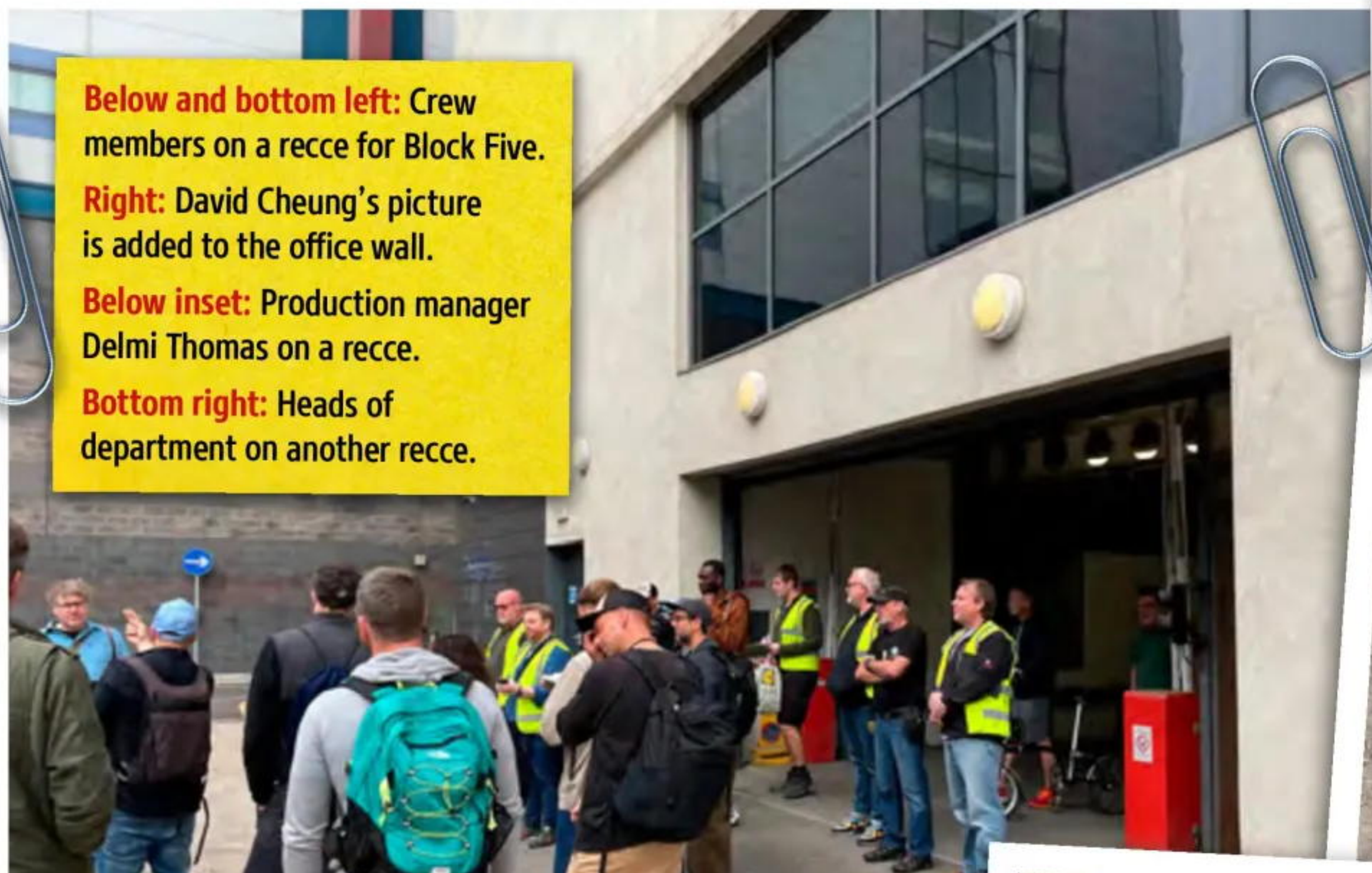
The Block Five team reconvene for our final tone meeting of the series – where SFX supervisor Arran Glassar mistakes our villain for Poirot.

### Wednesday 17 May

Following our recent tone meetings, new drafts (six and seven) of both Block Five episodes are issued via production, a new schedule is issued via Geraint Jones (1st assistant director) based on these revisions, and the practicalities of a major set-piece for the finale are discussed.

That evening, cast and crew descend on Cardiff's Principality Stadium for the opening night of Beyoncé's Renaissance tour. Not related to *Doctor Who*, but it feels significant.

**Above right:** A whiteboard in the production office.
**Below:** Scott Handcock and members of the crew at a Beyoncé concert in Cardiff.



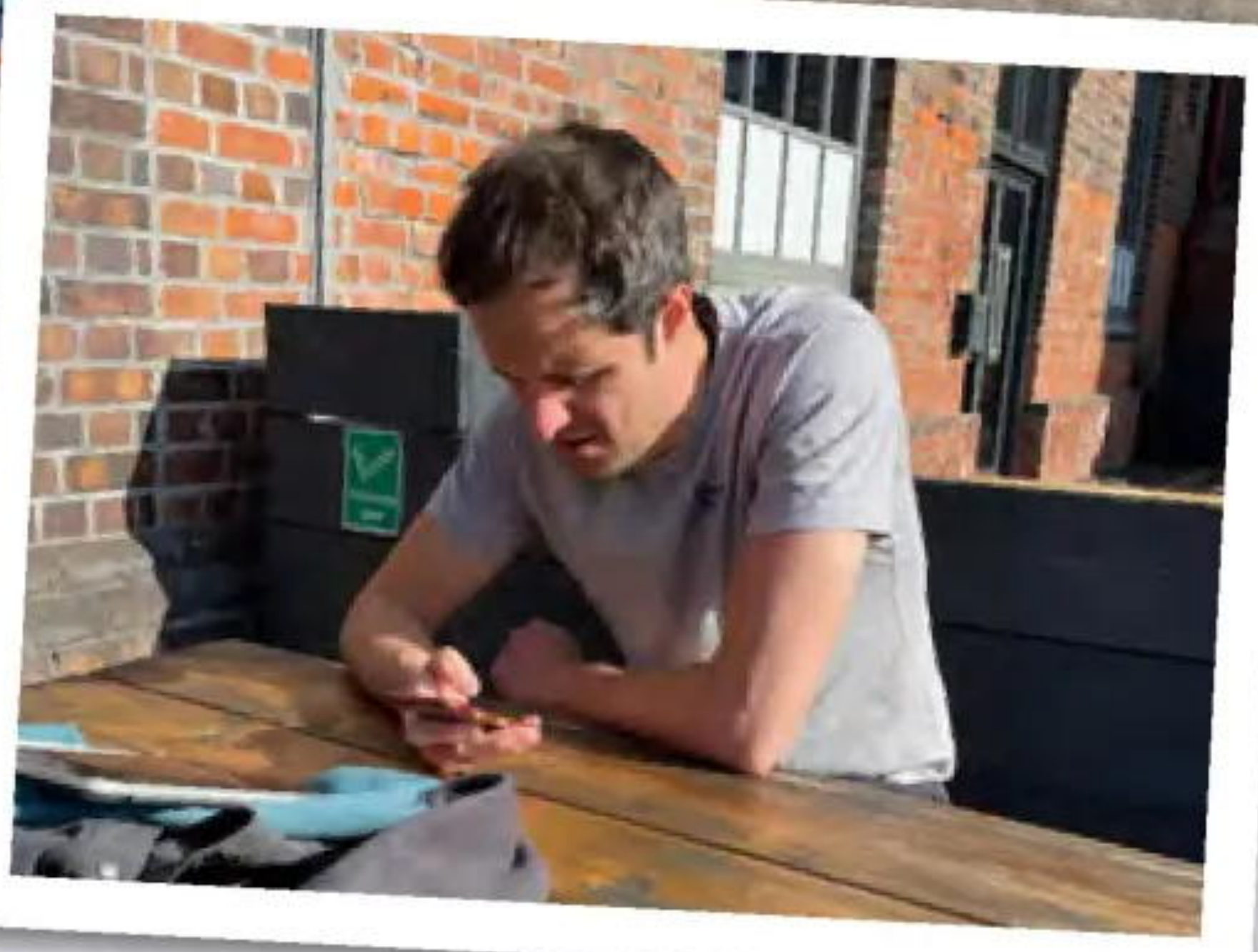
**Below and bottom left:** Crew members on a recce for Block Five.

**Right:** David Cheung's picture is added to the office wall.

**Below inset:** Production manager Delmi Thomas on a recce.

**Bottom right:** Heads of department on another recce.

SCRIPTS
Script Editor
Scott Handcock
David Cheung
Asst. Script editor
Rasheed Bello



### Friday 19 May

Business as usual at Wolf Studios during the day, which means regular casting updates, music copyright discussions and clearance meetings, alongside anything else that might have gone into the production diary (such as today's credits meeting).

On location, meanwhile, the crew conclude a demanding week of night shoots at a location near Swansea. I swing by to catch up with the production team, including 2nd assistant directors Lauren Pate and Michael Williams (crowd), plus base runner Jamal Price.

### Monday 22 May

A rare trip beyond Cardiff as I travel to Bang Post Production in London to direct an early Block Five voice session. Back in Wales, the team gather for two post-production tone meetings (covering Blocks One and Two), followed by an executive viewing of our second Block Three episode.

### Tuesday 23 May

The first of our Block Five recce days takes us all around Cardiff, kicking off at a theatrical location. We then travel to a number of urban environments, abandoning the minibus as we explore various side roads and offices, before returning to Wolf Studios to talk through the action on a couple of established sets.

### Wednesday 24 May

Our last recce day of the series, kicking off in Barry for a quick cup of coffee before heading back to Cardiff to explore some brand-new set builds.

### Thursday 25 May

Following our recces, heads of department assemble for the Block Five production meeting, talking through scheduling issues, costume changes, stunts, prosthetics, graphics, security – anything and everything that will affect our shoot days.

### Friday 26 May

Ncuti and Millie meet with Russell T Davies and director Jamie Donoughue for a detailed Block Five page turn, followed by a readthrough of both episodes with a star-studded cast! Afterwards, the editorial team gather to share notes ahead of our shooting scripts… and it's co-producer Ellen Marsh's final day on production.

### Monday 29 May

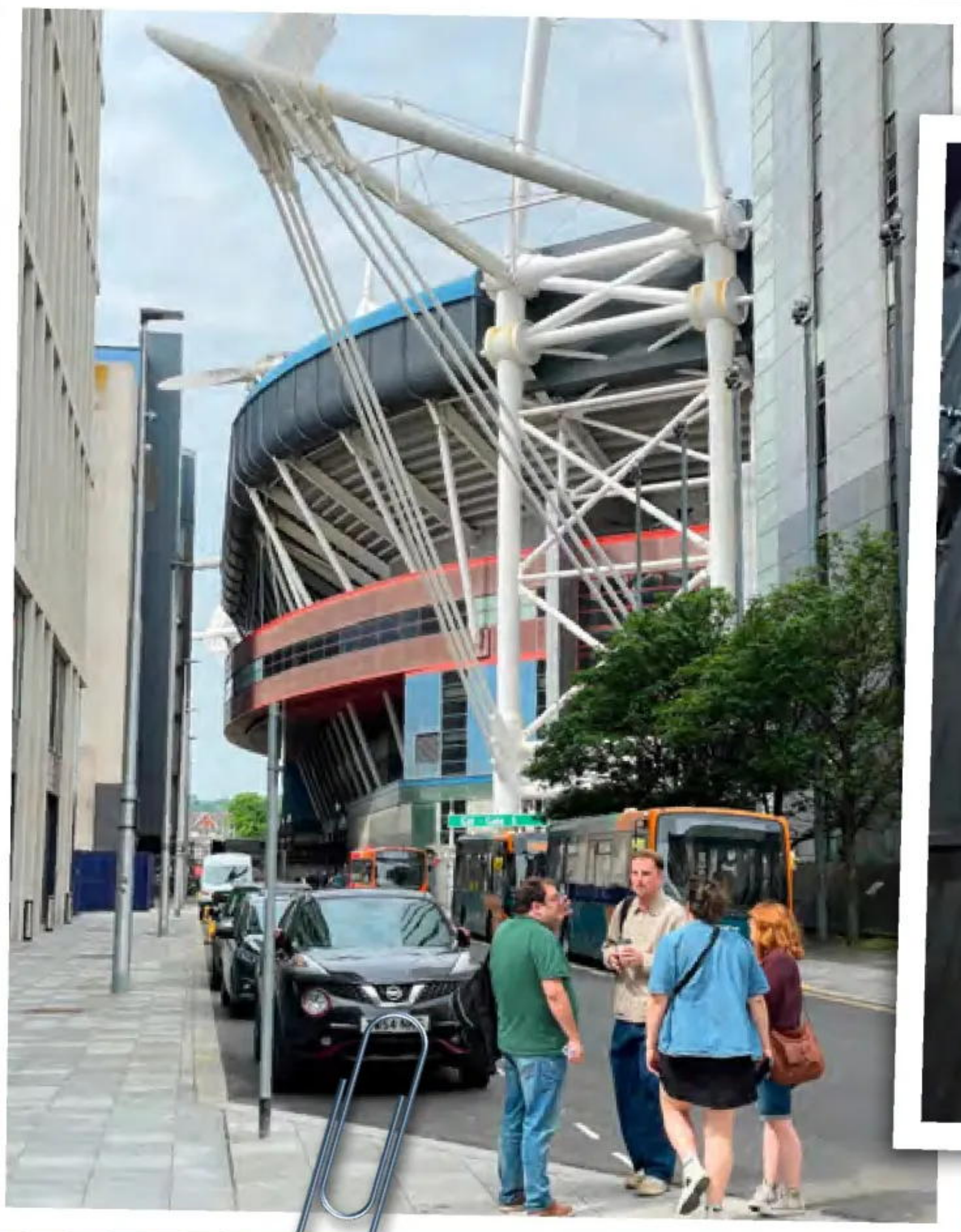
Having said farewell to Ellen, it's time to welcome a new member of the team, as incoming script editor David Cheung joins the department.

### Tuesday 30 May

Block Four continues filming, deep within a central Cardiff location.

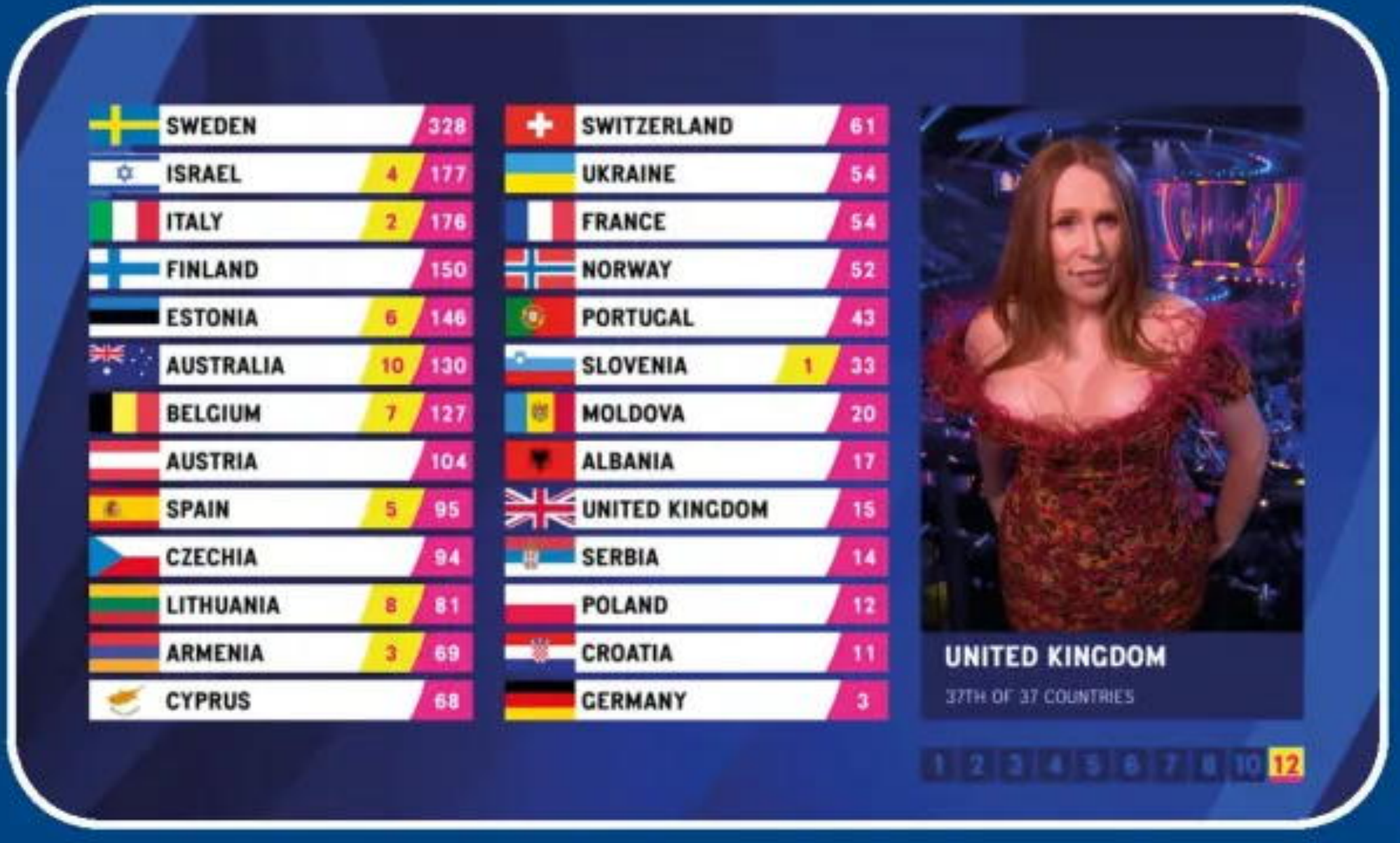
### Wednesday 31 May

The month concludes with Ncuti and Millie watching an early edit of our series opener… while a prop show and tell reveals a cutlery-related phobia. (Spoiler: it's Jamie Donoughue.) **DWM**



# TIME AND SPACE VISUALISER

**Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...**



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|---|---|---|---|---|---|
| SWEDEN | | 328 | SWITZERLAND | | 61 |
| ISRAEL | 4 | 177 | UKRAINE | | 54 |
| ITALY | 2 | 176 | FRANCE | | 54 |
| FINLAND | | 150 | NORWAY | | 52 |
| ESTONIA | 6 | 146 | PORTUGAL | | 43 |
| AUSTRALIA | 10 | 130 | SLOVENIA | 1 | 33 |
| BELGIUM | 7 | 127 | MOLDOVA | | 20 |
| AUSTRIA | | 104 | ALBANIA | | 17 |
| SPAIN | 5 | 95 | UNITED KINGDOM | | 15 |
| CZECHIA | | 94 | SERBIA | | 14 |
| LITHUANIA | 8 | 81 | POLAND | | 12 |
| ARMENIA | 3 | 69 | CROATIA | | 11 |
| CYPRUS | | 68 | GERMANY | | 3 |

UNITED KINGDOM
37TH OF 37 COUNTRIES

Catherine Tate announces the UK jury scores in the *Eurovision Song Contest*.

## Awards

**Catherine Tate** announced the UK jury scores at the *Eurovision Song Contest*, live from Liverpool on 13 May.

The following day, at the Television BAFTAs, Catherine and **David Tennant** presented the Features award. **Freema Agyeman**, **Billie Piper** and **Ruth Madeley** were among those in attendance. *Derry Girls,* which stars **Ian McElhinney,** won the award for Scripted Comedy, while *Platinum Jubilee: Party at the Palace*, written by **Richard Curtis**, won the P&O Cruises Memorable Moment award. **Meera Syal** received BAFTA's highest honour, the Fellowship.

Meera Syal accepts her BAFTA fellowship.

Pearl Mackie as Honour Newton in *Tom Jones*.

## Television

**Peter Davison** travels from London to Scotland using only the power of steam in *The Big Steam Adventure*, currently available on My 5. The four-part series makes him rely on paddle boats, barges, steam cars, trains and traction engines throughout his journey.

**Pearl Mackie** plays Honour Newton in a four-part adaptation of *Tom Jones*, which began on 4 May. Available on ITVX, it also stars **James Fleet**, **Shirley Henderson** and **Dean Lennox Kelly**.

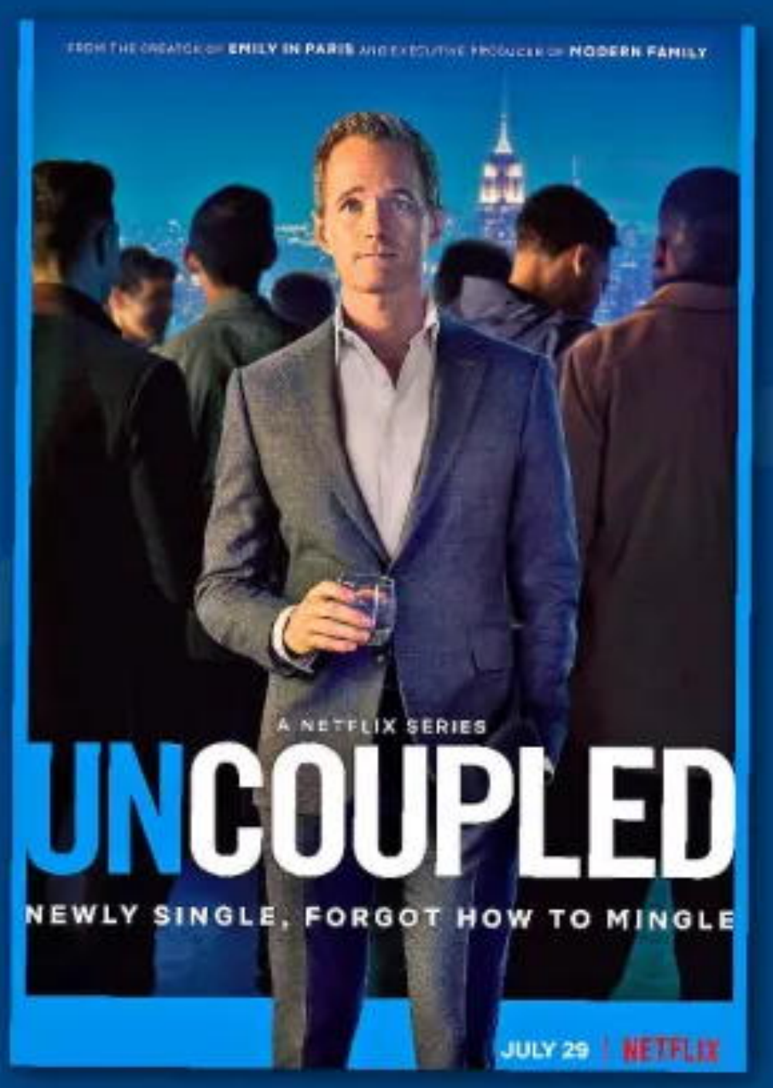
DALGOWNIE HOSTEL

The lead characters in *Ten Pound Poms*.

**Bradley Walsh** and his son are to host the BBC's revival of *Gladiators*. The series will pitch a new generation of superhuman Gladiators against a brave set of contenders. The series is due to begin filming in the next few months. Walsh said: "I can't believe that I've been asked to be part of this iconic show... ARE YOU READY?!"

Directed by **Jamie Magnus Stone**, *Ten Pound Poms* is currently available on BBC iPlayer. **Warren Brown** and **Faye Marsay** lead the cast. The series follows a group of Brits as they leave post-war Britain to embark on an adventure in Australia.

Despite being cancelled by Netflix earlier this year, *Uncoupled*, starring **Neil Patrick Harris**, has been recommissioned for a second series by Paramount+.



FROM THE CREATOR OF EMILY IN PARIS AND EXECUTIVE PRODUCER OF MODERN FAMILY
A NETFLIX SERIES
UNCOUPLED
NEWLY SINGLE, FORGOT HOW TO MINGLE
JULY 29
NETFLIX

## Film

**Jodie Whittaker** is supporting *The Empower Fund*, a short-film fund aimed at championing female and non-binary filmmakers. The initiative is a collaboration between Bournemouth Film School and Primetime. Whittaker will contribute to the final film.

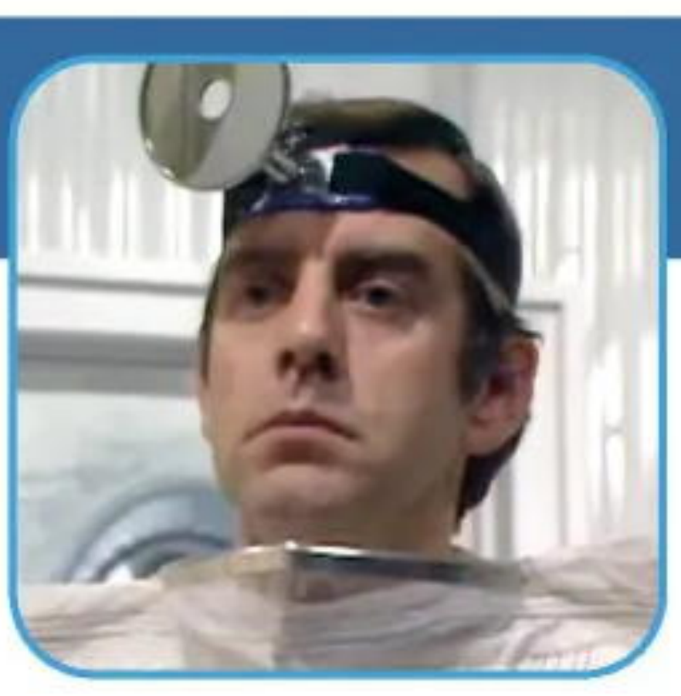
INDIANA JONES
and the
DIAL OF DESTINY
JUNE 30

**Toby Jones** plays Basil Shaw in *Indiana Jones and the Dial of Destiny*, which is released in cinemas on 30 June.

**ALEX MOORE**

## OBITUARIES

Richard Kane



Jim McManus

Martyn Read

Film cameraman **Ken Westbury** died on 28 April, aged 96. He worked on *The Gunfighters, The Abominable Snowmen, Fury from the Deep* and *The Invasion of Time*.

**Terrence Hardiman**, who played Hawthorne in *The Beast Below*, died at 86 on 8 May. He also voiced a number of characters in BBC Audio dramas and the Big Finish range.

News has recently reached us that **Alan Jeffrey**, who was the technical manager on *Black Orchid, Earthshock, Enlightenment* and *Kinda*, died on 31 January.

**Richard Kane** died on 15 February, aged 84. He played Valmar in *The Power of the Daleks*.

**Jim McManus**, who played the ophthalmologist in *The Invisible Enemy*, died aged 82 on 11 April.

**Martyn Read** died on 25 September 2022, aged 77. He played the security guard in *Silver Nemesis*.

Ken Westbury

Terrence Hardiman

# THIS MONTH IN... 1986
## MONDAY 30 JUNE

THE COME-UPPANCE OF CAPTAIN KATT

**Left:** Playing Lieutenant Rook and Captain Katt, actors Louise Jobling (Janet Behan) and Ludovic French (Alfred Marks) receive instructions from floor manager Margot (Claire Clifford) in *The Come-Uppance of Captain Katt* (1986).

**Right:** Desmond Gibb (Simon Rouse) and Madeleine Forsyth (Patricia Maynard).

**Below left:** 'Ludo' with his Tussauds waxwork.

**Bottom:** Writer Peter Grimwade.

Revenge is a dish best served cold, they say – not 'best served at 4.45pm on children's ITV'.

Nonetheless, it appeared that revenge was indeed in the offing with the announcement that the first play in the fourth series of the anthology *Dramarama* was *The Come-Uppance of Captain Katt* – a fictional exposé of behind-the-scenes shenanigans on a British science-fiction series, written and directed by ex-*Doctor Who* writer-director Peter Grimwade.

Grimwade had been summarily dropped from *Doctor Who* after failing to invite producer John Nathan-Turner to a commiserative drink-up following the cancellation of the planned Season 20 finale, *Warhead* (which Grimwade had been set to direct). Never knowingly unsensational, the monthly news fanzine *DWB* asserted that *The Killing of Captain Katz* (sic) would concern "events surrounding the winding down of a popular 20 year old sci-fi series whose producer is an ego-maniac..."

It may be that *DWB* reported a working title – because Grimwade's play appeared, in fact, to pay pre-watershed homage to the 1968 film *The Killing of Sister George*, a taboo-busting black comedy about June Buckridge, a BBC TV soap star who becomes paranoid that her district nurse character 'George' is for the chop. (In the lead role was none other than Beryl Reid, who guest-starred in the Grimwade-directed *Earthshock*, 1982.) Likewise, 'Ludovic French', who plays the eponymous Captain in a popular TV sci-fi series, begins to believe that someone in the cast or crew is out to kill him for real...

Comedy actor Alfred Marks – returning to TV for the first time in two years to play 'Ludo', all eyebrows and booming voice – even mentioned *Doctor Who* directly when interviewed by local newspaper journalist John Barber: "I've never done a space drama before so when this offer came along, it was really too good to miss. I've always been a great fan of the *Dr Who* type of sci-fi and this one is really intriguing..."

This, surely, was going to be unmissable – but when rubber-necking fans rushed back from work or school to press play on their timer-set recordings, they discovered that *Captain Katt* wasn't quite what they'd been led to expect. The design, certainly, was a spot-on recreation of *Doctor Who*'s early-1980s aesthetic – all silver-sprayed crates for spaceship flooring, for example. The events, however, seemed to hark back to an earlier era, with 'Ludo' increasingly vexed by the popularity of the alien Mugwump (Ros Simmons), the latest recruit to the crew of his spaceship, the *Salamander*. "The Mugwump is a savage," he moans. "She should have been left with her tribe in the mud of Sycorax." (Yes, Sycorax.) Furthermore, he wants Sylvia, the actress who plays her, removed: "That woman is fast becoming the nation's pet puppy dog!" Any resemblance to a newly recruited savage from an alien tribe whom Grimwade may have encountered as a production assistant on *The Robots of Death* (1977) was perhaps coincidental; likewise, a pet dog of the same late-70s epoch...

Perhaps it was coincidence, too, that the play built up to the unveiling of Ludo's newly made Madame Tussauds waxwork, when Tom Baker's own Tussauds mannequin was manufactured around the time of the Grimwade-made *Full Circle* (1980). And as for the subplot about a planned boozy lunch in a bar called the Pink Pig...

But there was no proxy JNT in Hawaiian shirt (say) telling all and sundry to "Stay tuned!" The only producer type in sight was 'Great Western Television' executive Madeleine Forsyth, played by Patricia Maynard – whom Grimwade had worked with as a PA on *Robot* (1974-75), when she'd been the scheming Miss Winters. Other familiar faces featured, too. Claire Clifford, who'd been the palaeontologist Professor Kyle in *Earthshock*, was the put-upon floor manager Margot – her task to relay instructions from the "wendy house" of the upstairs gallery, the domain of director Desmond Gibb: "Margot, will you please tell Ludo that if there's another squeak out of him I shall come down to the floor and cut him into small pieces with a pair of blunt nail scissors..."

Played by Simon Rouse, Desmond was, if anything, even more unbalanced than Hindle, his character in the Grimwade-directed *Kinda* (1982). "If interplanetary travel ever happens for real," he rants at one particularly frustrated juncture, "I'd like to charter a large spaceship, and put every actor, every science-fiction fan –" Fortunately, his PA, Pat (Sarah James), knows how to calm him down. "Have another of your pills," she tells him.

Probably the only unambiguously revealing characterisation in *Captain Katt*, then, was Grimwade's self-portrait as the stressed and increasingly enraged Desmond: "It's alright, Pat. I'm fine. I'm deliriously happy. CAN WE GO ON, PLEASE?!?" **ALAN BARNES**

## ALSO THIS MONTH

**Monday the 30th**
Later that same evening, Bonnie Langford recorded her first scenes as Melanie Bush in the first of several night shoots at the Gladstone Pottery Museum in Staffordshire, standing in for the Matrix in *The Trial of a Time Lord*.

THE
**DWM**
INTERVIEW

# Voice of DOOM

**SOOZ KEMPNER** plays the assassin central to the *Doom's Day* saga. She tells **JASON ARNOPP** what it's like to take such a killer role.

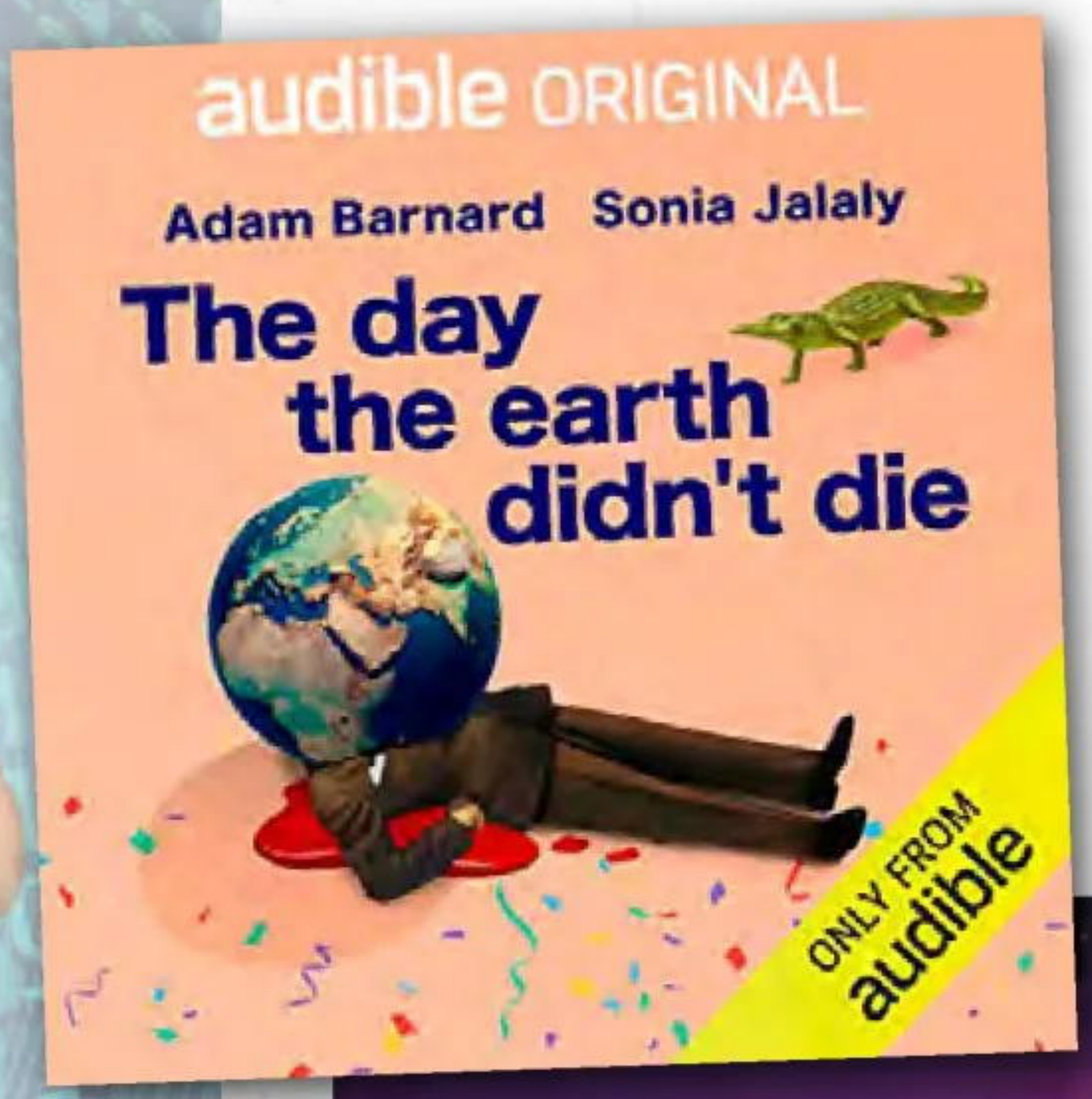
Given that she's playing the universe's greatest assassin, Sooz Kempner is disarmingly cheerful when she logs in to our video chat. "Hello!" she beams, with a broad smile on her face. "Obviously, taking on this role is incredibly daunting, what with *Doctor Who* being a huge global BBC institution. I do feel a huge responsibility. I'm part of the *Doctor Who* universe now, and that can never be taken away. It's absolutely amazing."

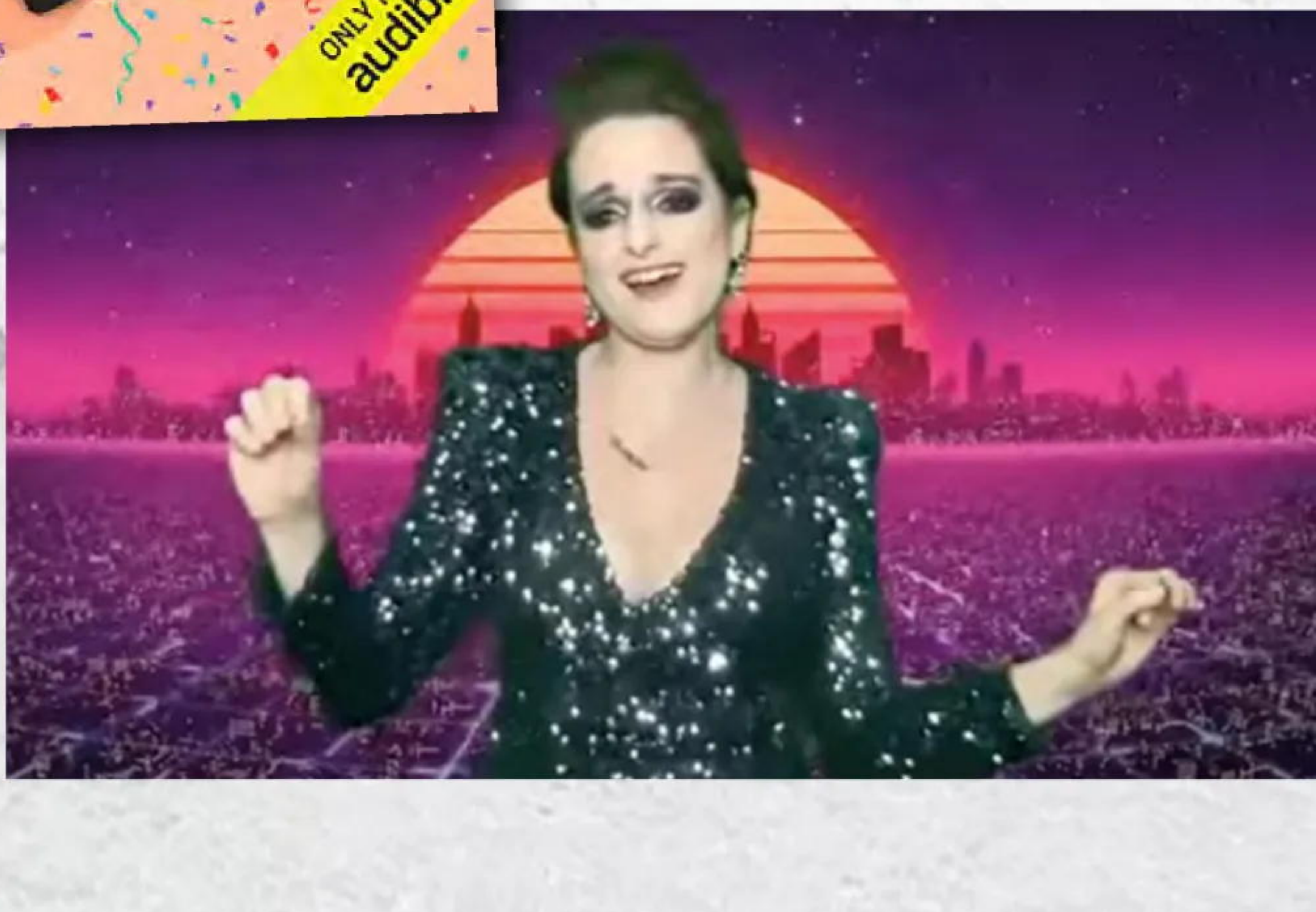
Back in March, the actor and comedian was announced as the star of BBC Studios' 'transmedia' spectacular, playing Doom. "As a teenager, I kind of wanted to be [*Tomb Raider* game character] Lara Croft, but now I get to go one better because Doom travels through time and space. Lara Croft was basically stuck in one linear narrative."

*Doom's Day* will play out across 24 hours of Doom's life, as she strives to save her own neck by tracking down the Doctor. "The reason Doom is the universe's greatest assassin," Sooz notes, "is that when you meet her, she seems very unassuming, and very jocular and jovial. That's one of the reasons she's a joy to play."

Having been born in 1985, too young to enjoy the original series, Sooz's earliest *Doctor Who* memory is the 1996 TV movie starring Paul McGann as the Eighth Doctor. "That was a massive event in our house, because my parents loved *Doctor Who*. I was totally mesmerised by the movie. Everyone at school had watched it over the weekend as well, so we all talked about it on Monday. Then, nearly ten years later, Russell T Davies' relaunch felt a bit like when I was 11 again! My university flatmate was a huge *Who*-head, so there was a real buzz as we watched that first series."

After dabbling with childhood notions of being an Olympic showjumper or gymnast ("Nothing too ambitious,"





she deadpans), the 15-year-old Sooz settled on acting as her dream job. Having earned a scriptwriting degree at university, she studied musical theatre at the Royal Academy of Music and decided to try stand-up comedy. “I went to some open mic nights,” she says. “That was early 2009… and I no longer appear to be just trying stand-up out. I’m now stuck in it.”

Sooz’s CV has bloomed ever since, whether acting in Audible’s speculative fiction comedy *The Day the Earth Didn’t Die*, blazing a trail across the stand-up circuit, or publishing comedy YouTube videos. (Have a look at her channel, and Olivia Newton John’s *Xanadu* will never be the same again.) What’s the common ground between acting and stand-up comedy? “There’s so much instinct involved with both,” she says. “With stand-up, you really have to – literally – keep your wits about you. Then when you go to act, you find that you don’t second-guess yourself. Trust your instincts and you’re guaranteed a better performance.”

Self-deprecating Sooz rejects the idea that stand-up comics are brave. “I do think egomania drives people to stand-up. Choosing this profession says terrible things about you, because you’re essentially walking on stage and going, ‘Look! And listen to what I have to say! And if you don’t laugh, I’ll obviously assume you’re wrong because I wrote it and thought it was funny.’ Having said that, I’m lower middle class, so *my* default is to go, ‘Oh God, I’m really sorry.’ What I like about doing stand-up is, I get to be completely myself and show people exactly who I am. And then with acting, I love finding the bits of myself that I can bring to a character.”

Which bits of herself is she bringing to Doom? “People I know tell me I seem very unassuming in person, and then they suddenly realise there’s loads of fire. I’m very political. British politics is like a bad boyfriend I can’t quit, but that’s because I’m fiercely on the side of moral justice. As someone who’s plagued with self-doubt, it’s nice to have one thing I’m sure about! Doom’s own morality is quite ambiguous, and I love that she can be quite cantankerous. Her mind works a million miles a minute, and she’s very skilled. So when someone doesn’t quite keep up, either physically or mentally, she’ll voice her frustration.” →

**“Doom’s morality is ambiguous, and I love that she can be quite cantankerous.”**

**Opposite page below left:** Actress and comedian Sooz Kempner.

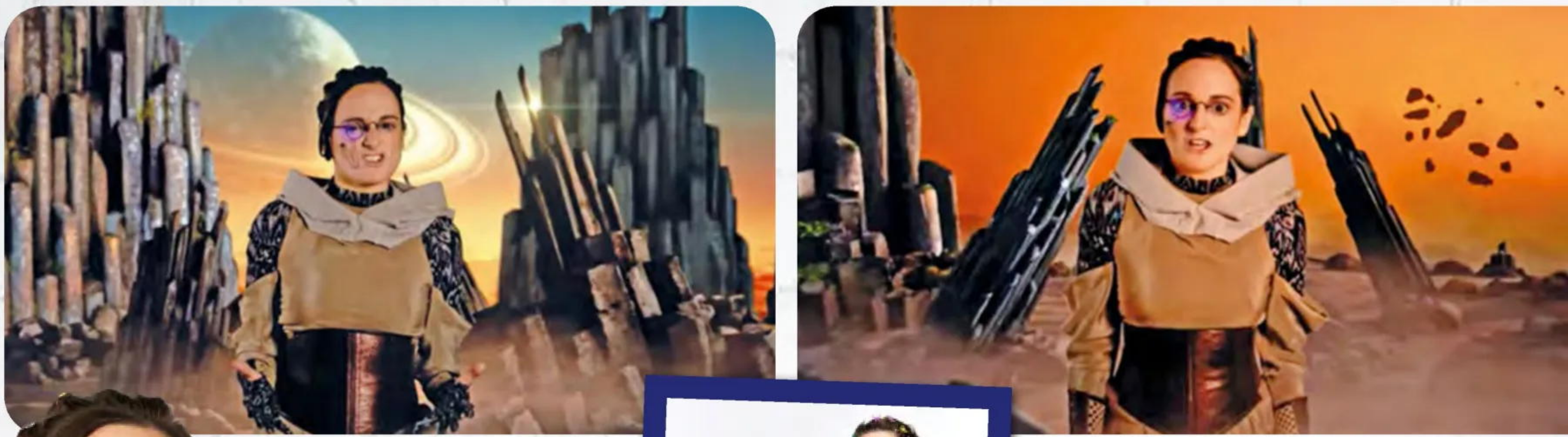
**Opposite page inset:** Sooz featured in the speculative fiction comedy *The Day the Earth Didn’t Die* (2022).

**Opposite page below right:** Sooz in her popular *Xanadu* video.

**Above:** Making her Comedy Store debut in London in December 2022.

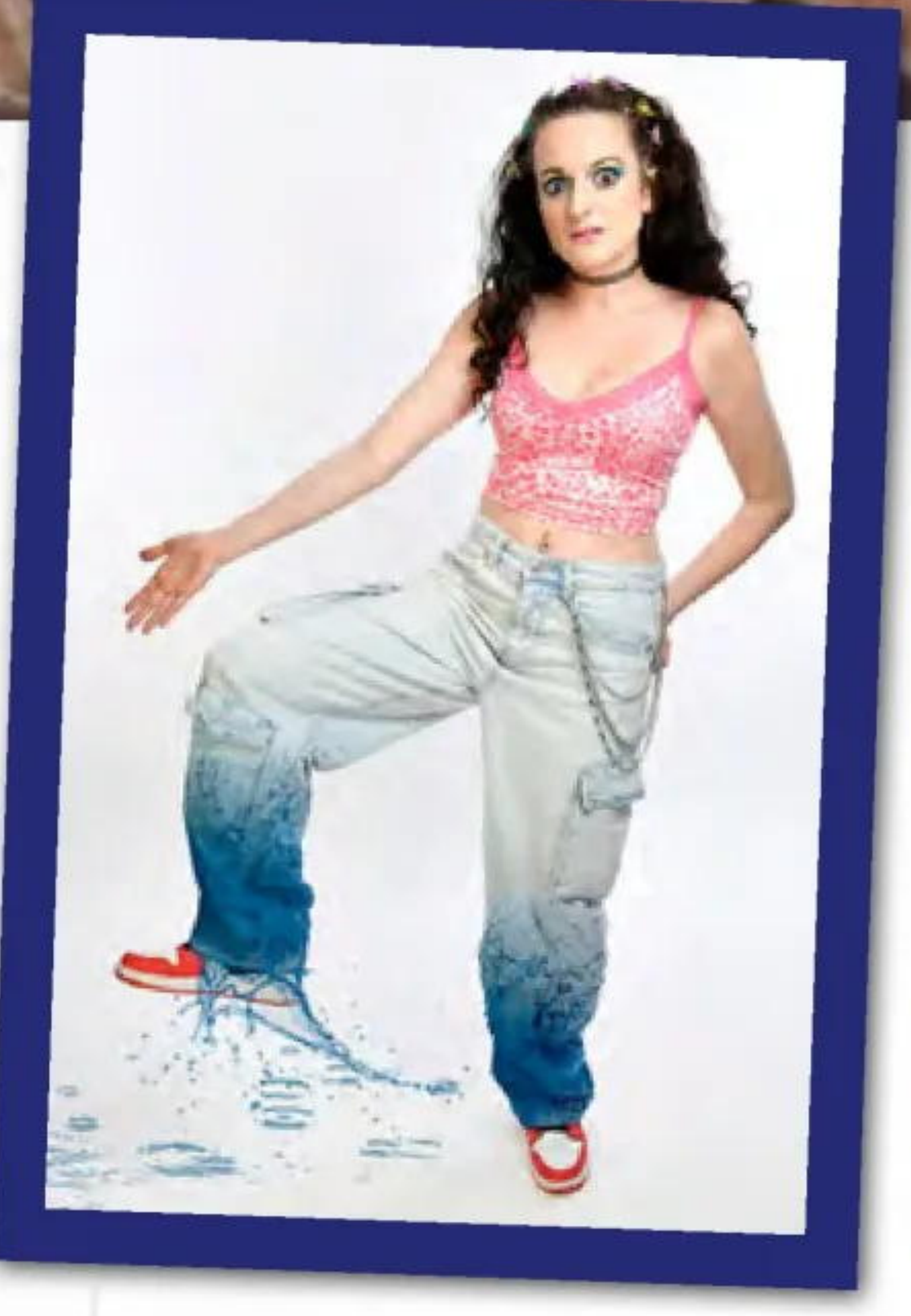
**Left:** In costume as Doom.

# SOOZ KEMPNER



**Right:** Images from the online *Doom's Day* trailer.

**Below left:** "The overall reception has been really lovely," says Sooz on her casting as Doom.



**Right inset:** A promo photo of Sooz.

→ Has the *Doom's Day* announcement had much impact on her social media experience? "The overall reception has been really lovely. Even in the first week after the announcement, people showed up at my gigs wanting me to sign pictures of Doom that they'd printed themselves. It never felt intrusive or anything like that. For the most part, I feel very embraced by *Who* fandom and that's really kind."

So how did Sooz become the deadly assassin? "I believe that when BBC Studios were discussing who should play Doom, my name came up," she says. "Apparently they'd seen a bunch of videos that had gone quite viral on Twitter. My agent rang and said, 'Hey, I've just had this come through, do you want to do it?' I kept saying, 'When will I have to audition?' And he had to say about three times, 'No, no, the offer's there.' That was ridiculous – I felt like Tom Hanks! I kept expecting it to fall through, and then all of a sudden I was in a costume fitting and then recording some audiobooks."

Ah yes, Sooz is the reader of two of the four *Doom's Day* audiobooks scheduled by BBC Audio. What can she tell us about those? "I can tell you that I have met a Doctor! And it was exciting."

Sooz genuinely revels in all aspects of *Doom's Day*. "I've seen myself drawn as a comic-book character and that's amazing. Seeing myself drawn for the first time was really weird, because I'm not used to people drawing pictures of me. And I'm really looking forward to recording the plays for Big Finish, who have such an incredible pedigree. I don't know yet who I'll be acting with there, but I'm definitely going to be star-struck. I'm sure my imposter syndrome will sky-rocket."

> **"If eight-year-old me had seen herself in a video game, her brain would have burst!"**

The mobile game elements of *Doom's Day* are also close to Sooz's heart – her current stand-up tour, *PlayStation*, rounds off a trilogy of shows about her affinity with video games. "If eight-year-old me had seen herself as a character in a video game, her brain would have burst! So it's pretty amazing to see it 30 years on. I was blown away by my character design."

Sooz sincerely hopes that audiences love both Doom and her epic debut tale. "That would be really great, if people are like, 'Oh yeah, you were in *Doom's Day* – I loved that.' Some kids in a *Doctor Who* fan club in Texas, aged maybe seven or eight, recorded a video message to say, 'Hi Doom! We can't wait to see you in *Doom's Day*!' That was lovely, because it hadn't occurred to me that little kids would be loving this. But I guess *The Sarah Jane Adventures* really appealed to children, as a sort of doorway into *Doctor Who*, and I'd love it if *Doom's Day* could achieve some of that too." **DWM**

Sooz Kempner: Playstation
03:00
THU 16 JUN
SOOZ KEMPNER
Y2K woman
'kempner has funny bones'
'brilliant'
twitch
YouTube
BRISTO SQUARE
underbellyedinburgh.co.uk
3.45pm 02-27 AUG
underbelly

**Below right:** Posters for two recent tours.

DEREK **JACOBI**

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# DAY OF RECKONING

**JASON ARNOPP** speaks to the people behind a new kind of *Doctor Who* story – the life-or-death tale of a tense, 24-hour countdown...

> "She's basically murderous Deliveroo: she's on a zero hours contract, probably stumbled into the role as a temp job and realised she's very good at it." JAMES GOSS

So you thought *Doctor Who* could never pull off a bigger multi-platform event than 2020's *Time Lord Victorious*? Get a load of *Doom's Day*. Showrunner Russell T Davies has described the project as "a huge new adventure for the whole *Doctor Who* universe, starring the brilliant and hilarious Sooz Kempner as an intergalactic assassin... [and] expanding the world of *Doctor Who* into brand-new territories."

"I wish I'd thought of this concept!" buzzes author MG Harris, who's written a novel for the series. "A time-travelling assassin with 24 hours to live and we don't even know why. Clean, simple, compelling. Totally my kind of entertainment."

Jake Devine, the editor of *Doctor Who* comics at Titan Books, believes that "*Doom's Day* intricately brings together all aspects of *Who* licensing in a way that I think has never been done before. I worked on *Time Lord Victorious*, which was a lot of fun, and so I was excited to do something similar again."

"There's so much excitement in store," says *Doctor Who*'s brand manager James Page, who helps oversee *Doom's Day*. "Comics, audio adventures, gaming events, a book and more await our assassin, Doom. With this being *Doctor Who*'s 60th anniversary, there had to be nods to the past and Easter eggs that every fan, me included, would love. We have some iconic returning characters and friends of the Doctor, such as Ian Chesterton and Barbara Wright, as well as some of my favourite monsters, such as the Silence. But the running theme is all about Doom trying to find the Doctor to save her life. Will she find them? Or will she go down in flames if Death catches up with her?"

"It's fair to say that Doom has a lot on her plate," says Michael Stevens, range editor for BBC Audio and executive producer of its *Doom's Day* audiobooks. "These crucial 24 hours are fraught to say the least, yet she never lets it get her down. To say she's courageous is an understatement. Like the Doctor, Doom is endlessly resourceful and optimistic – and she needs to be."

"She's the universe's greatest assassin," adds James, "but she's also everyone's best mate. That's what makes her so fun to play with in these stories, as you never know if she's going to crack a joke or do something ruthless. Sooz is hilarious, and she gets to have so much fun with the character and make it her own. Watching her record audio for one of the adventures was a joy."

Michael drills further into the inner workings of *Doom's Day*. "Beneath the overarching story structure, smaller and self-contained stories can be told," he says. "The idea has immense scope, in that Doom can be sent anywhere and any time on her missions, but it's also very easy to enjoy the segments without taking in the whole picture. The more segments you read, watch or listen to, the more you find out about Doom's final 24 hours. Each hour is represented by a story."

"The 24-hour motif adds so much tension," James says, "which every adventure plays with in an exciting and original way, while placing Doom in some absolutely bonkers and terrifying situations."

"I love the idea of a time-travelling assassin who only has an hour to do each mission," says James Goss, who had a hand in developing *Doom's Day*. "It means that each story is lean and fast and doesn't hang about. It suits the character, but also evokes things like *Quantum Leap* – the idea that she's turned up, she's on the clock and she's got a mission. Plus, obviously, if she's wandering through history, you can bet that she's going to be into ball gowns and fancy outfits."

"You've got to love a countdown," says Jac Rayner, who's written for *Doom's Day* across two different media – in this issue's comic strip and on audio. "That inexorable pressure as the time ticks away – aaargh, so tense!"

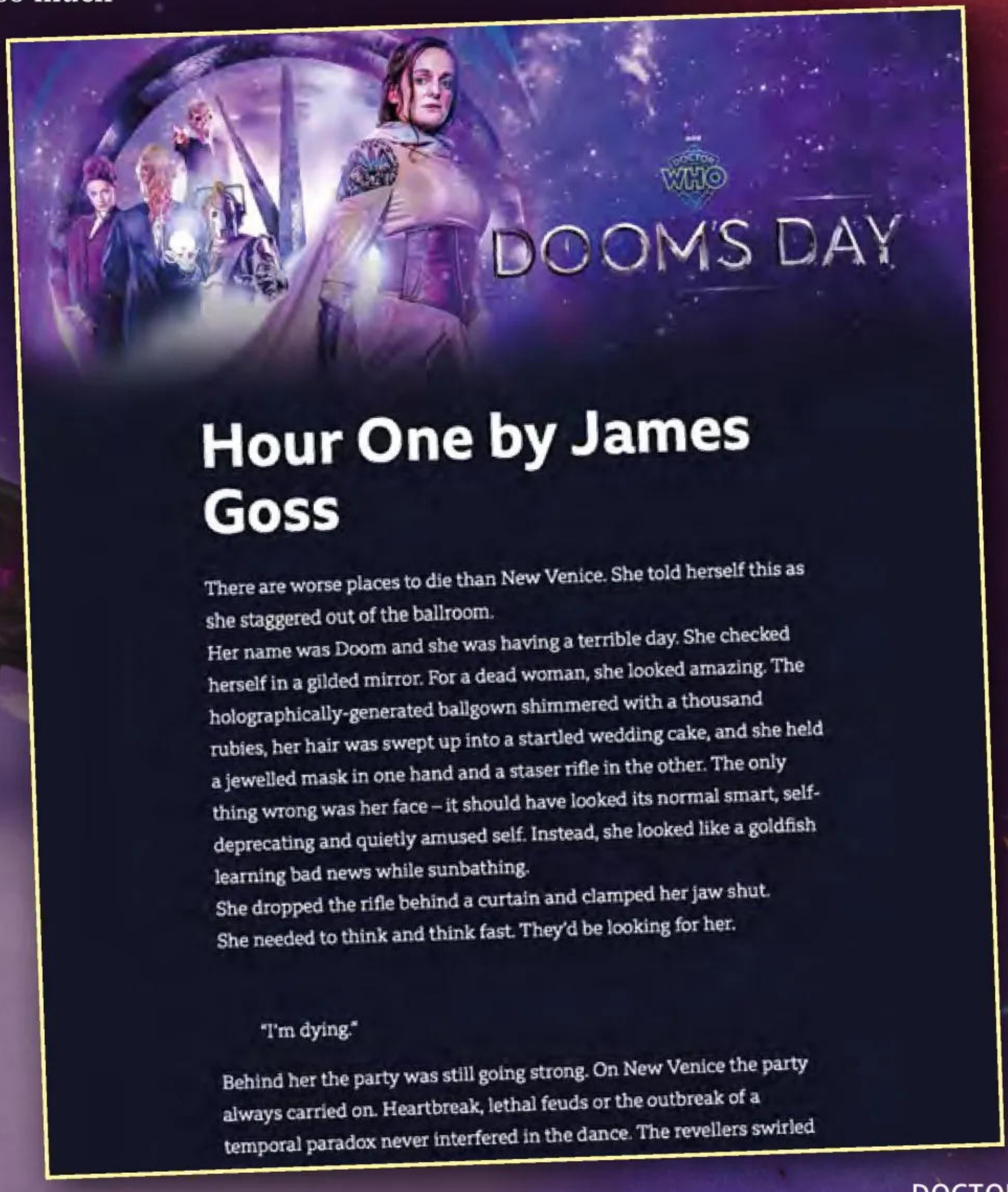
As you probably noticed in early June, the clock is already in motion. The story kicked off with a suspenseful first adventure on the *Doom's Day* website.

"The universe is full of leather-clad assassins, who are no doubt splendid people, but aren't exactly fun to be around," says James Goss, who wrote the opening story. "What's great about Doom is that she's a people person, even if she does kill them. She's instantly your best friend; she can really work a room – sometimes to death. She's charming and self-deprecating and just un-assassiny. She's basically murderous Deliveroo: she's on a zero hours contract, probably stumbled into the role as a temp job and realised she's very good at it." →

**Opposite page:** Sooz Kempner as Doom, the central character in *Doctor Who: Doom's Day*.

**Above from top:** *Doctor Who* brand manager James Page, BBC Audiobooks commissioner Michael Stevens, and writers Jacqueline Rayner and James Goss.

**Left:** Hour One of the 24-hour adventure is a prose story by James Goss on the *Doom's Day* website.



## Hour One by James Goss

There are worse places to die than New Venice. She told herself this as she staggered out of the ballroom.

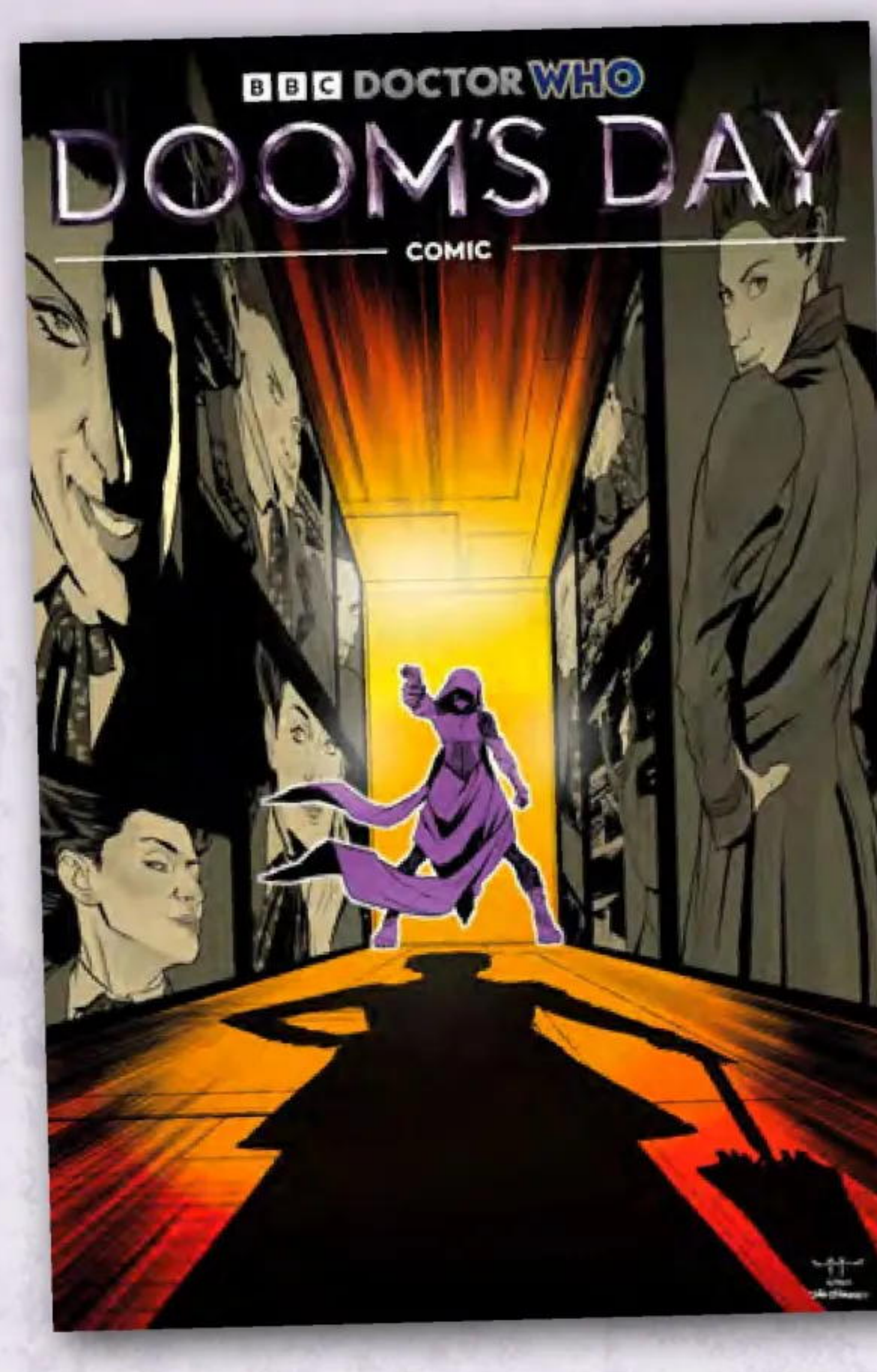
Her name was Doom and she was having a terrible day. She checked herself in a gilded mirror. For a dead woman, she looked amazing. The holographically-generated ballgown shimmered with a thousand rubies, her hair was swept up into a startled wedding cake, and she held a jewelled mask in one hand and a staser rifle in the other. The only thing wrong was her face – it should have looked its normal smart, self-deprecating and quietly amused self. Instead, she looked like a goldfish learning bad news while sunbathing.

She dropped the rifle behind a curtain and clamped her jaw shut. She needed to think and think fast. They'd be looking for her.

"I'm dying."

Behind her the party was still going strong. On New Venice the party always carried on. Heartbreak, lethal feuds or the outbreak of a temporal paradox never interfered in the dance. The revellers swirled

# DAY OF RECKONING



BBC DOCTOR WHO
DOOM'S DAY
COMIC

→ “We continue the story's next hours in this very magazine,” says James Page. “After that, *Doom's Day* continues with some of our partners dropping adventures up until September, before we finish with Doom's final hour on the website. Check out the site (*doctorwho.tv/dooms-day*) to get the order and release dates of all the adventures. You won't want to miss them, but if you do they can all be enjoyed as standalone stories too.”

The sixth, seventh, eighth and ninth story hours are devoted to Titan's two-issue *Doom's Day* comic-book series. Written and drawn by regulars Jody Houser and Roberta Ingranata respectively, these comics are due in July. Editor Jake sums them up: “Murder, mystery and mayhem... and Missy! It's been really cool creating Doom on the comic page, as we are one of the few mediums that can visually interpret Doom. Her antics and quips are ideal for a comic-book story, and the artwork really brings her to life.”

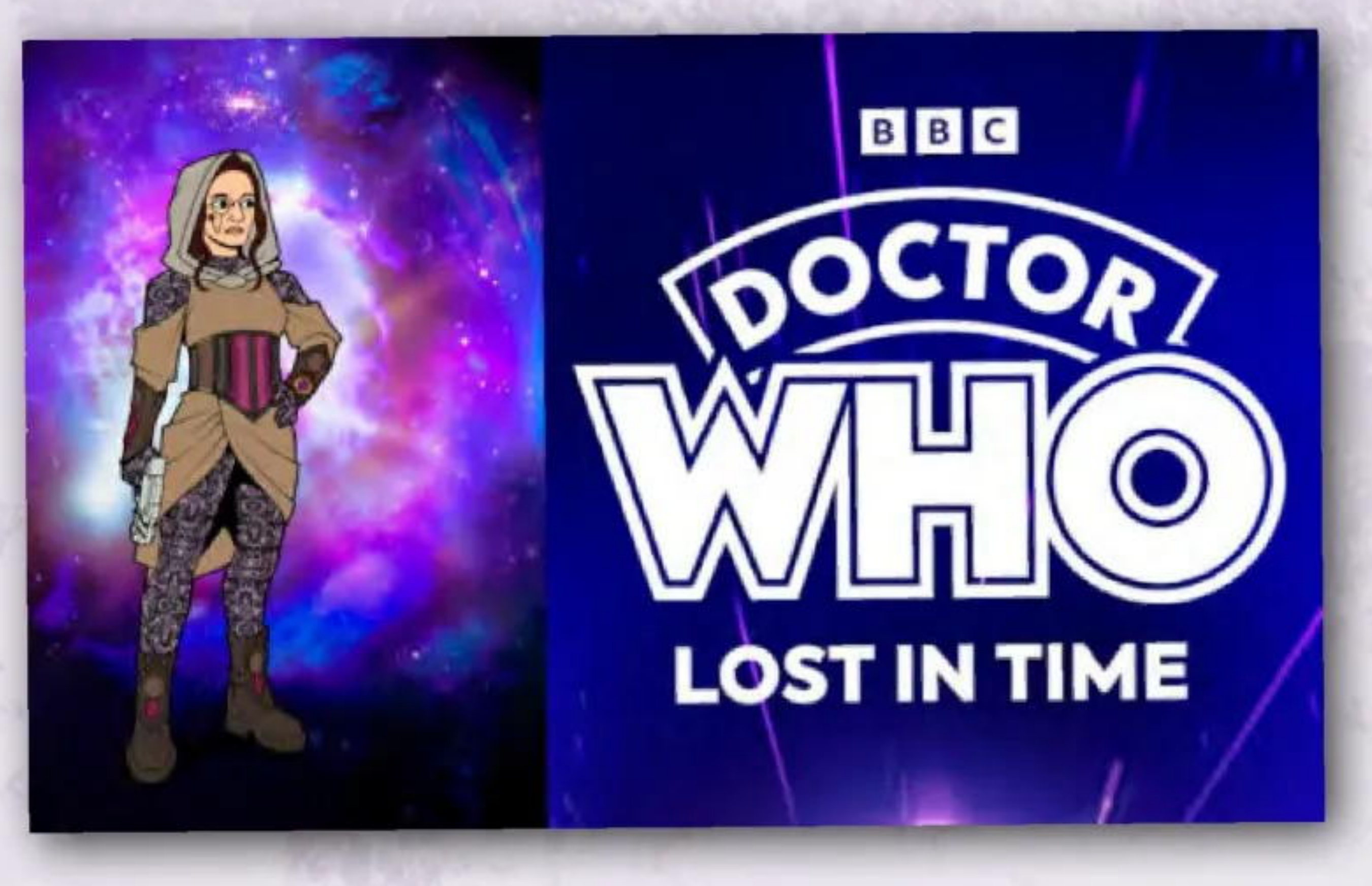
*Doom's Day*'s tenth and 15th story-hours literally play out as ‘limited time events’, set to appear in the free-to-download mobile game *Lost in Time*, which was developed by Bigfoot Games and first published by East Side Games last year. Players should look out for an in-game alert when these events are due to begin.

“Depending on how you play,” says scriptwriter Mario A Mentasti, “*Lost in Time* is an idle game, meant to be played in short sessions over long periods of time, allowing resources to accumulate in between each session. I wrote the first of the two *Doom's Day* chapters, *AI Am the Doctor*, which has Doom meeting K9. The second chapter, *Wrong Place at the Right Time*, is a long discussion between Doom and an original character named Martin Tyr, written masterfully by Garner Haines. Considering

**Right:** The *Doom's Day* comics published by Titan.

**Below:** The mobile game *Lost in Time* now features Doom.

**Bottom:** DWM's contribution is this issue's supplement, *Four Hours of Doom's Day*. Art by Russ Leach.



> **“Doom's antics and quips are ideal for a comic-book story, and the artwork really brings her to life.”**
>
> **JAKE DEVINE**

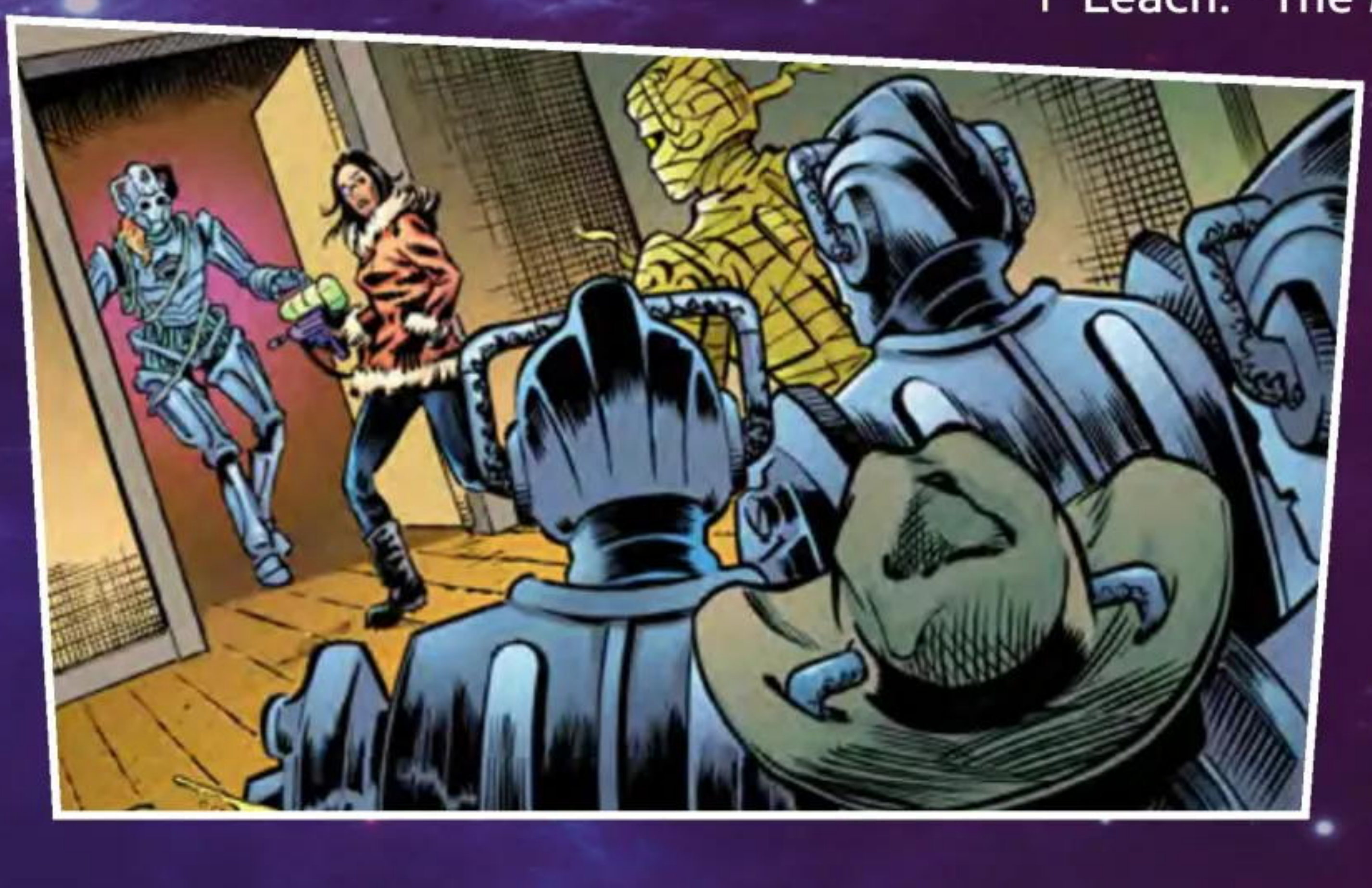
## FOUR MORE HOURS

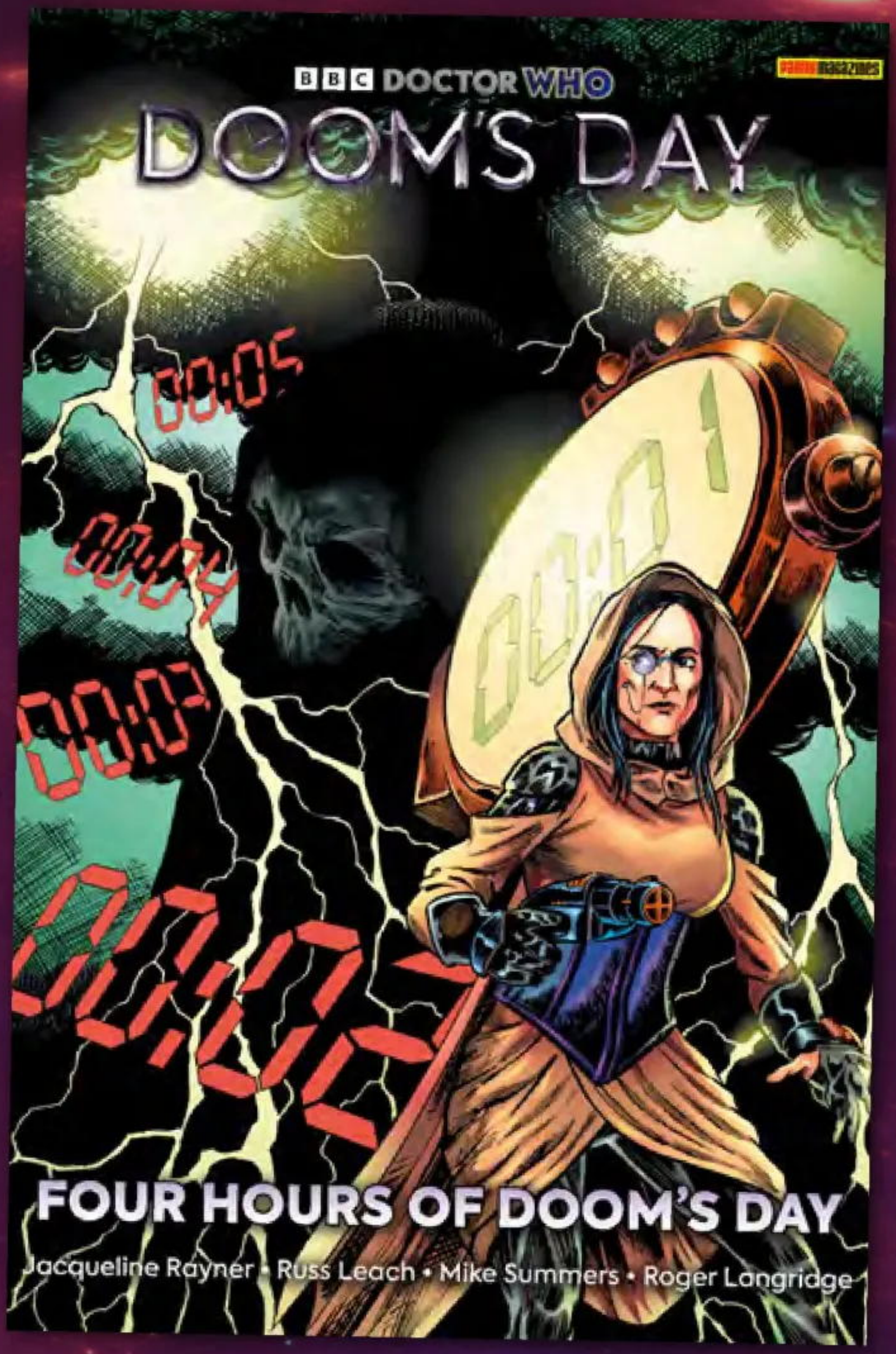
**Doctor Who Magazine** makes its own *Doom's Day* contribution with stories that account for four of Doom's allotted hours. The comic strip's co-editor Jason Quinn keeps his pitch spoiler-free, in case you've yet to peruse this issue's supplement. “We've got a guest spot from the Doctor, an almost guest spot from another Doctor, and the return of not one but two great monsters!”

“Aren't anti-heroes the best?” says the strip's writer, Jac Rayner. “Doom is so much fun to write. What makes her work is that she fits in anywhere, is never at a loss, and people tend to like her – rather like the Doctor, in fact.”

“What I like about Doom is that I don't know her,” adds Jason. “She's a stranger, albeit a pretty charismatic one. With each chapter we'll get to know her more and more, and she's always going to surprise you.”

“It's always a joy to draw strips for *Doctor Who*,” says strip artist Russ Leach. “The *Doom's Day* special had a feel all of its own, with Doom driving the story forward. The scene changes enhanced the pace of the story and highlighted Doom's ability to adapt to any situation. Adding another Doctor to my personal production list was a great bonus as well!”




BBC DOCTOR WHO
DOOM'S DAY
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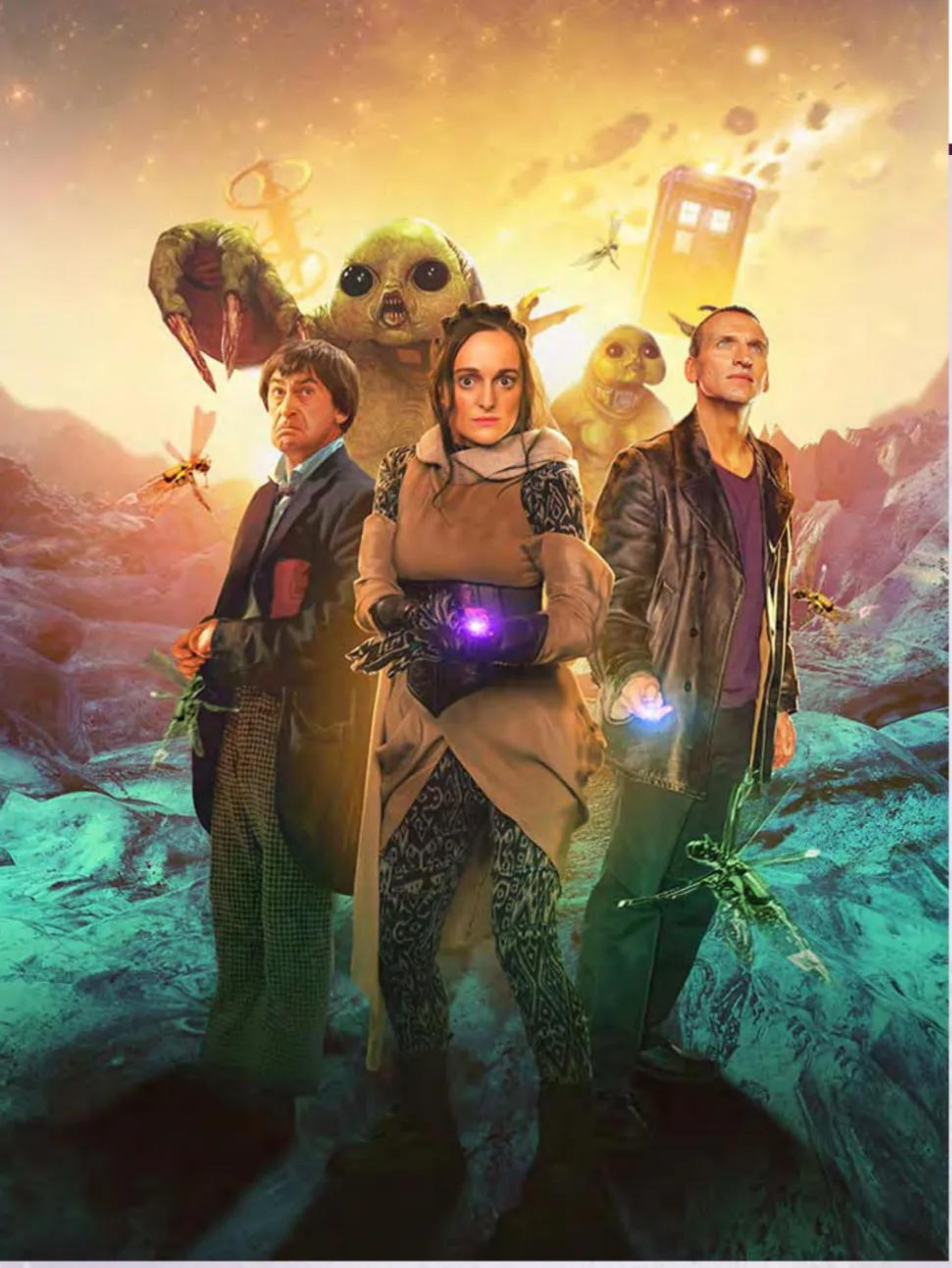
FOUR HOURS OF DOOM'S DAY
Jacqueline Rayner • Russ Leach • Mike Summers • Roger Langridge



that Doom has such a dangerous job, she's really relatable. The contrast between her demeanour and her profession makes her endearing."

In between those two gamified hours, the events from hours 11 to 14 are documented by *Extraction Point*, MG Harris' novel due in August from Penguin Random House. This one involves the Second and Ninth Doctors, plus the latter's flatulent foes, the Slitheen.

"I love that the Slitheen are a crime family," says MG. "Disarmingly cute yet terrifying. Their familial bond makes for great drama too. And I was really glad we went with the Second Doctor – it gave me a great excuse to go back and watch some of the recently restored early stories."

For MG, Doom truly came to life with Sooz's casting. "I'd written most of the first draft by then, without any specific physical look or voice in my head. Watching Sooz's online sketches helped me to sharpen the dialogue for Doom's unique voice. She's not a reluctant assassin; for some reason she has a real knack for it. But she *is* a reluctant action hero. That's very fun to write in a novel, where you can show internal monologue. Doom often does physically terrifying things while grumbling to herself."

Next up are BBC Audio's four half-hour audiobooks. Written by Darren Jones and due in late August, these come under the collective banner of *Four from Doom's Day*. "Do you see what I did there?" says Michael Stevens, smiling. They also bear individual titles. Sooz Kempner reads two, while the others are handled by Silas Carson and Jaye Griffiths.

"These have been a great pleasure to work on," says Michael, "thanks in no small measure to four terrific scripts from Darren Jones, highly characterful readings from Sooz, Jaye and Silas, and stirring sound design by David Roocroft. Playful and dramatic by turn, these stories really zing."

Darren wanted to acknowledge *Doctor Who*'s big 6-0 by setting his stories throughout the show's history. "I chose to write for some of my favourite characters," he says, "as well as some I hadn't touched upon in previous releases. I've always adored the Ice Warriors, so I had to have Doom meet them. We visit Earth in different times, and one story is set at the far reaches of the universe. I came up with a new alien race, who I keep thinking about even now and hope to revisit. I thoroughly enjoyed writing for Doom: it's been great to explore the *Doctor Who* universe with a brand-new character."

"There are many links to the TV series, as well as to our own Audio Originals," Michael points out. "The first story, *The Steel Cascade*, picks up with Ian and Barbara, who were last heard from in our 2022 release *Beyond the Doctor: London, 1965*. The Ice Warriors story is called *The Martian Dilemma*, while the third story's title, *An Ood Halloween*, gives a clue to the species it might involve. And then in the final story, *Dark Space*, Doom finally gets to meet the one she seeks. Or at least a version of them…" →

**Left:** Lee Binding's cover art for *Extraction Point*, a BBC Books novel by MG Harris.

**Below from top:** Writer MG Harris; actors Silas Carson and Jaye Griffiths narrate the *Doom's Day* stories from BBC Audio.

**Bottom:** The vinyl release of *Four from Doom's Day*.

BBC DOCTOR WHO
DOOM'S DAY
FOUR FROM DOOM'S DAY
BY DARREN JONES
ORIGINAL ADVENTURES READ BY
SOOZ KEMPNER
JAYE GRIFFITHS
SILAS CARSON
M'S DAY
SIDE A
M DOOM'S DAY
TEEL CASCADE
MS DAY
M DOOM'S DAY
OOD HALLOWEEN

**Above:** Big Finish producer John Ainsworth.

**Right above:** Writer Darren Jones.

**Right below:** Art by Roberta Ingranata from the Titan comics.

**Below left:** Doom's story will be told across a wide range of media.

**Below right:** Lizzie Hopley and Robert Valentine, two of the writers for Big Finish.

→ In September, Big Finish release *Dying Hours*, a quadruple box set of one-hour *Doom's Day* audio plays. "It was very exciting for Big Finish to contribute four of Doom's final 24 hours," says producer John Ainsworth. "The concept is intriguing and the built-in ticking clock lends a real drive to the stories. It's always interesting to tell stories in the *Doctor Who* universe that don't feature the Doctor. The scripts tend to have a different feel and personality, approaching the story from a new angle."

The first play, *Dawn of Everlasting Peace*, was written by our old friend Jac Rayner. "I have a deep and slightly ludicrous passion for the 'Dalek Delegates'," she says. "They're the representatives of the Galactic Council who teamed up with the Daleks in *Mission to the Unknown* and *The Daleks' Master Plan* [1965-66]. I suggested using them in one of my Doom strips for **Doctor Who Magazine** but unfortunately they were unavailable, because Big Finish wanted to use them. But then Big Finish asked me if I wanted to write their story! So, that was a rather easy 'yes' from me. I've taken us back to several years before the television stories took place and added an element from another source. An element that, to my surprise, has never been used in the expanded universe before..."

Writer Simon Clark describes his action-packed play *The Howling Wolves of Xan-Phear* as "a white-knuckle ride. I set out to write a disturbing and frightening story that plunges Doom into a battle for her life. She arrives on the planet Xan-Phear to find herself in the middle of a vicious battle between two nations of wolf-like creatures who communicate long-distance by howls. Doom's mission is to kill a certain individual much more powerful than her, and soon they have the upper hand, locking Doom into a visceral fight."

Robert Valentine describes his contribution, *A Date with Destiny*, as "a three-woman chase story set in South London. A certain resident of the Powell Estate has had a contract put out on her by an intergalactic crime syndicate. This time Doom's job is a little more complicated than usual... and she's not the only assassin in town. When I was told I'd be writing for Sooz Kempner, I cheered. We'd been given a sample script of Doom dialogue, but writing Doom with Sooz in mind suddenly became easy. Doom is just klutzy enough, and lacks just enough of a certain kind of self-awareness, to be lovable."

"A female assassin is always welcome, and especially one with such sharp humour," says Lizzie Hopley. Her story, *The Crowd*, is the *Doom's Day* saga's penultimate adventure. "Doom is exactly the type of person I was ready to write for – everything about her drives the action, which is a gift to storytelling. For her, rules exist to be broken and chaos is always an option." Lizzie's own original group villain features in the eponymous *The Crowd*. "The idea of them terrifies me," she says, "and I wanted something suitably horrible to freak Doom out. When she meets the Doctor, even they are exhausted from trying to stop them. Medieval England is always a great place to visit, but this particular time is very specific and the famous event that happens here attracted a crowd even then. It's just that this Crowd is different..."

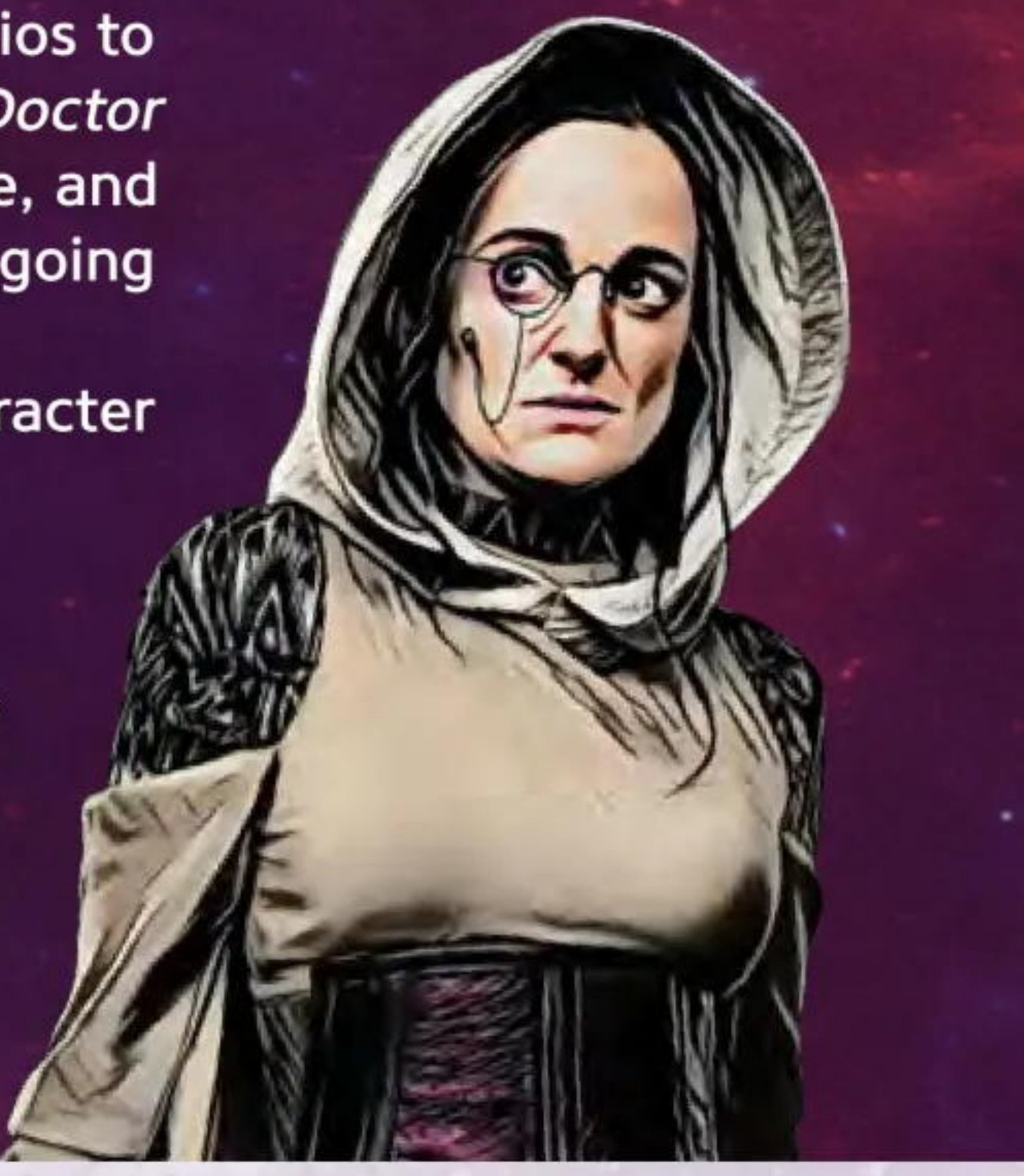
The 24th and final hour of *Doom's Day* will mirror the format of the opening hour, with a climactic tale written by James Goss. As MG Harris recalls: "All of the Doom writers were told the reason why Doom is searching for a particular Doctor, but we couldn't reveal it. That secret is saved for the finale."

Will Doom survive...? **DWM**

## JUMPING ON

Hopes are high for how *Doom's Day* will be received. "I hope people get on board the journey," says Darren Jones, author of BBC Audio's four half-hour audiobooks. "I think it's going to span time and space like no other *Doctor Who* project."

"I hope it'll provide an entertaining trip," says Michael Stevens, "for those who hop on and off as well as those who travel all the way with Doom. There are fresh places and original scenarios to explore, and plenty of familiar *Doctor Who* elements to encounter. We, and Doom, never know quite who's going to pop up next."



"I hope fans will love her character just as much as they have any other *Who* companion, or frenemy," says Titan's Jake Devine. "For non-fans it's really a perfect jumping-on point to get into *Doctor Who*, because this is a brand-new character's story to follow and enjoy."

> **"A female assassin is always welcome, and especially one with such sharp humour."** LIZZIE HOPLEY

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TERRANCE DICKS & MALCOLM HULKE
THE ORIGINAL 1970s PROGRAMME GUIDE
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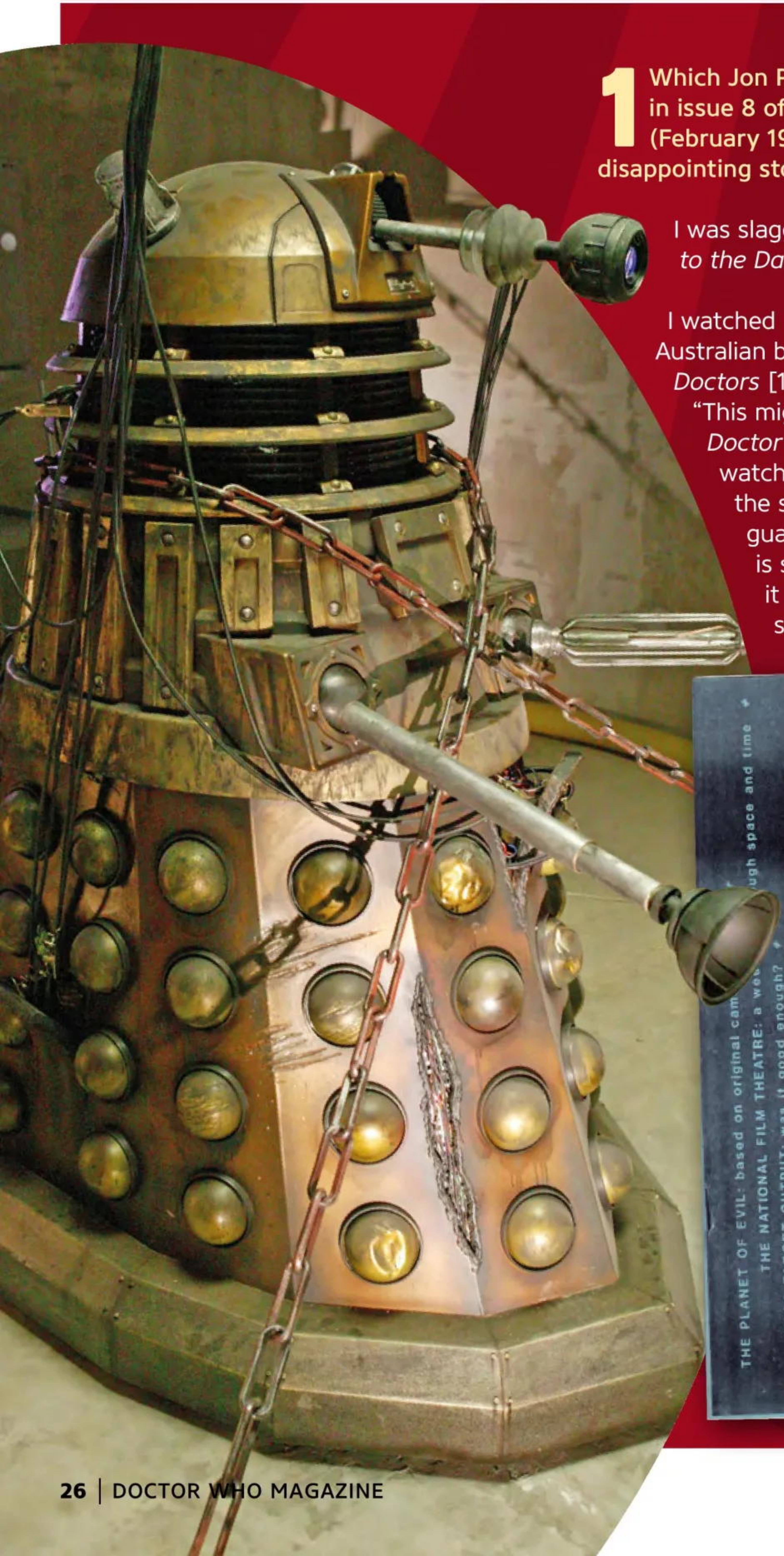
# MEMORY WORM

# ROBERT SHEARMAN

The alien Memory Worm deletes your personal past. With one of their kind loose on planet Earth, **DWM** is testing *Doctor Who* contributors, to see if they've encountered it. This issue, ALISTAIR McGOWN interrogates the man who revived the Daleks for 21st-century TV...



**1** Which Jon Pertwee story did you review in issue 8 of the fanzine *Cloister Bell* (February 1984), calling it "The most disappointing story I have ever seen"?

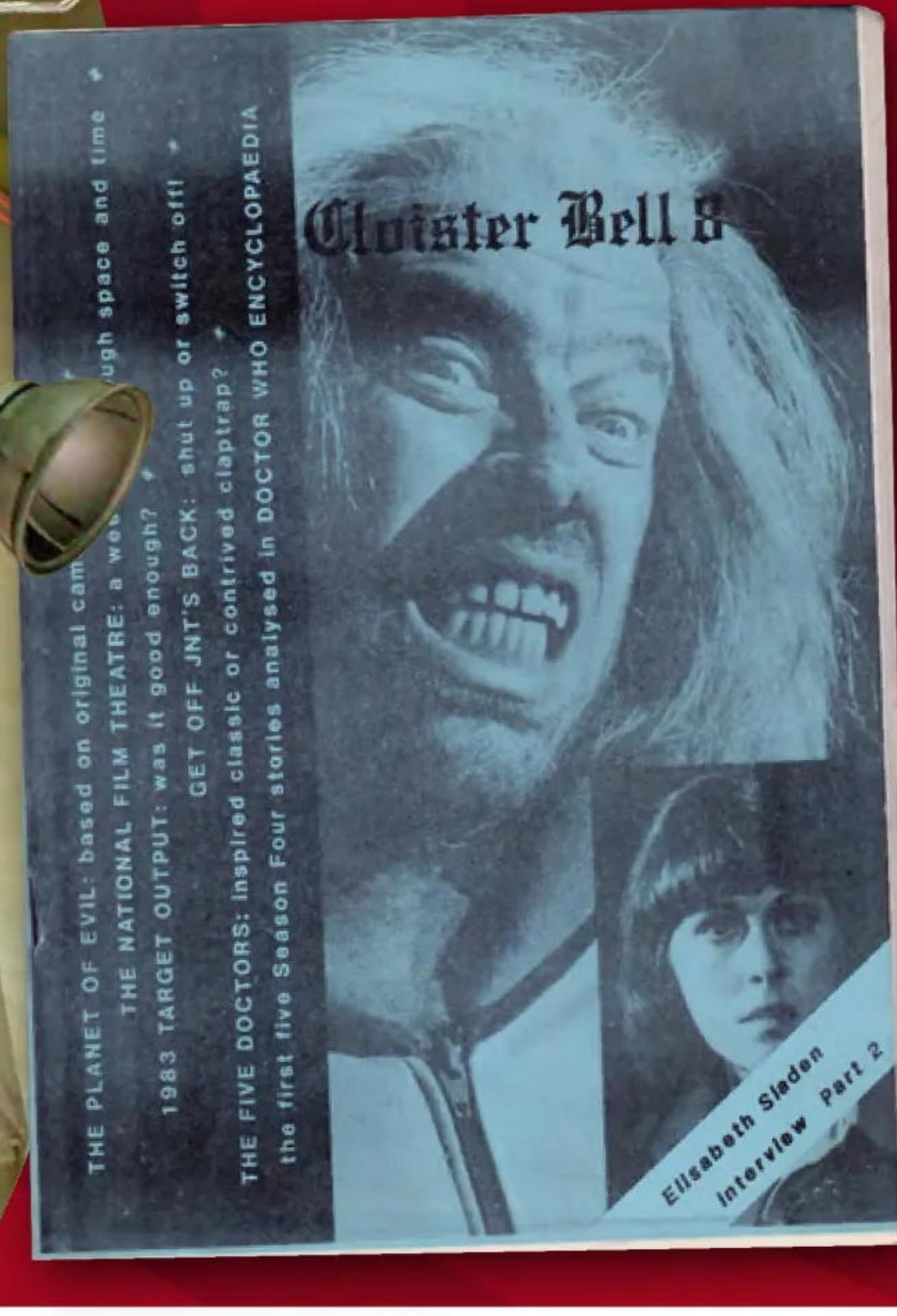
I was slagging off *Death to the Daleks* [1974]! ✓

I watched an Australian bootleg video before *The Five Doctors* [1983] went out and thought, "This might be killing my love for *Doctor Who*!" I worried I might watch *The Five Doctors* and not like the show any more. I think part of guarding against your obsession is showing you can be critical of it as well. I wrote some really snotty reviews!

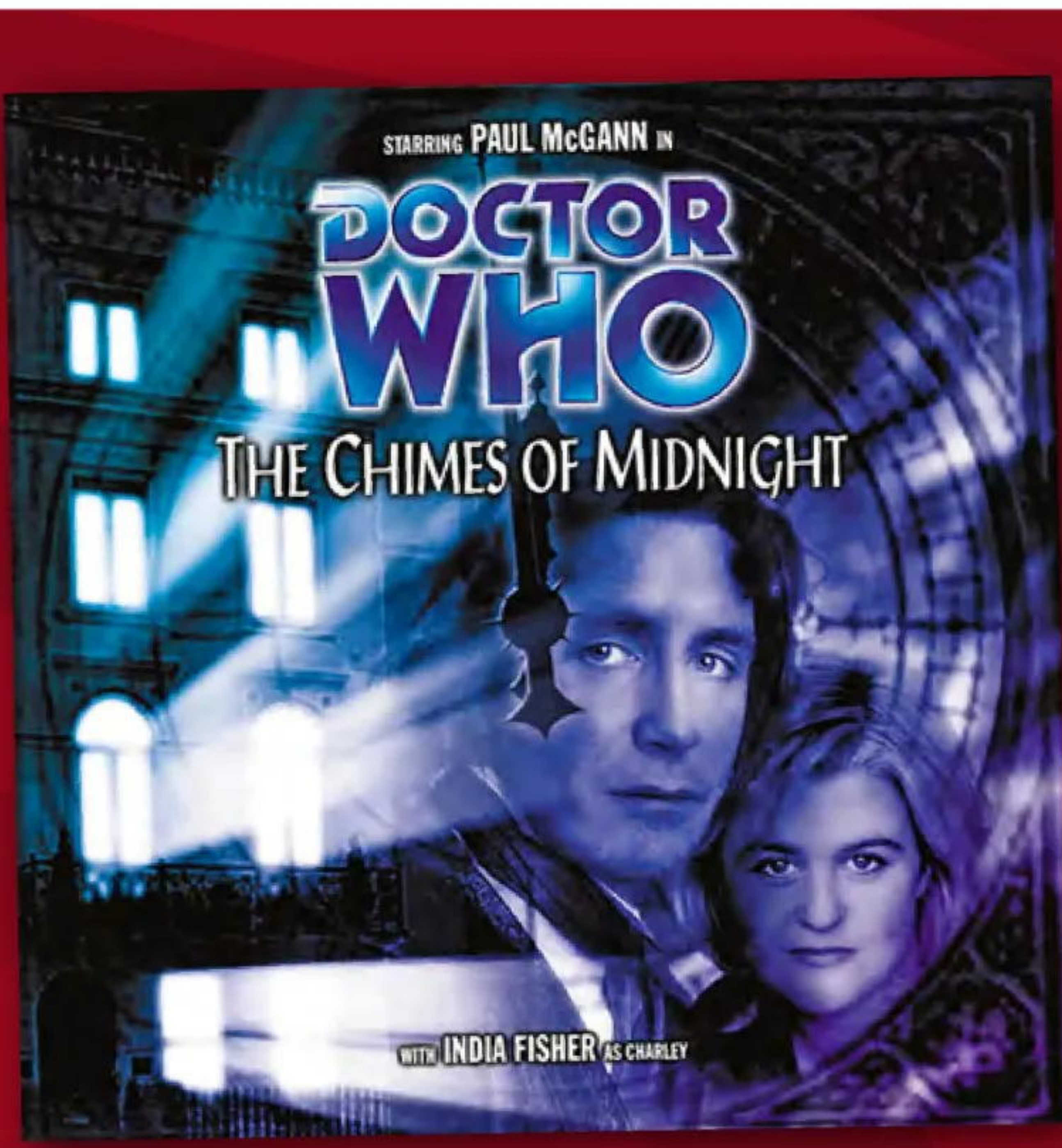
**2** Your first *Doctor Who*-related credit was *Punchline*, for the unauthorised audio series *The Time Travellers*, starring Sylvester McCoy. But what pen name did you use?

It had the 'Doctor' trapped in a sitcom, so I took a sitcom name. Was it Leadbetter? Paul Eddington's character from *The Good Life*? I got it wrong. His name was Jerry but I put Jeremy? ✓

I wrote it in a week after someone else's play fell through, but I'd already been commissioned by Big Finish so didn't want to steal their thunder. Also, I wasn't sure it was any good.


Cloister Bell 8
THE PLANET OF EVIL: based on original cam
THE NATIONAL FILM THEATRE: a we ugh space and time
1983 TARGET OUTPUT: was it good enough?
GET OFF JNT'S BACK: shut up or switch off!
THE FIVE DOCTORS: inspired classic or contrived claptrap?
the first five Season Four stories analysed in DOCTOR WHO ENCYCLOPAEDIA
Elisabeth Sladen Interview Part 2

AUDIO ADVENTURES IN TIME & SPACE
Story 21
THE DOMINIE
punchline
By Jeremy Leadbetter
AUDIODRAMA © BBV 2000


STARRING PAUL McGANN IN
DOCTOR WHO
THE CHIMES OF MIDNIGHT
WITH INDIA FISHER AS CHARLEY

**Opposite page from top:** Robert Shearman. Photo © Alex Romeo; the 'Metaltron' in *Dalek* (2005); *Cloister Bell* issue 8 (1984); the audio drama *Punchline* (BBV, 2000); Paul Eddington as Jerry Leadbetter in *The Good Life*.

**Left and bottom left:** Big Finish audios *The Chimes of Midnight* (2002), *Jubilee* (2003) and *Deadline* (2003).

**Right:** Rob on set for *Dalek*.

**Below:** Stephanie Turner as Inspector Jean Darblay in *Juliet Bravo*.

**Bottom right:** *Celebrity Wrestling*, ITV's opposition to *Dalek*.

## 3

**In your acclaimed Big Finish Eighth Doctor audio adventure *The Chimes of Midnight* (2002), who was head of household staff?**

I heard a recent podcast about this, because I have an ego and wanted to see what they thought! Shaughnessy.

I was aiming for a *Sapphire and Steel*-ish *Upstairs, Downstairs* story, so I took the name from the *Upstairs, Downstairs* script editor Alfred Shaughnessy.

## 4

**Your Sixth Doctor audio *Jubilee* (2003) featured a tortured captive Dalek, later inspiring your TV episode *Dalek*. *Jubilee* opened with an overblown movie trailer, but what was its title?**

*Daleks: The Ultimate Adventure*?

That shows my sense of humour hasn't changed in 20 years! As I was saying that, I thought, "That would be a funny title." *Jubilee* is a really nasty, cruel satire. I was writing for Chris Chibnall's *Born and Bred* (2002-05) at that time, a cosy Sunday night show. *Jubilee* was like the anti-*Born and Bred*. It was probably a bit much.

## 5

**You wrote *Deadline* (2003) for Big Finish's *Doctor Who* spin-off range *Unbound*, starring Sir Derek Jacobi as retired writer Martin Bannister. But how many episodes of the 1980s police series *Juliet Bravo* had Bannister written?**

It was either the amount of *Juliet Bravo* episodes Robert Holmes genuinely wrote, or a comedy number like 57?

**Wrong! It was 14.**

Why *Juliet Bravo*? As a kid I saw Holmes' name in the *Juliet Bravo* credits one week and it felt so wrong. I was thinking, "How can he be *allowed* to do that and *The Power of Kroll* [1978-79]?"

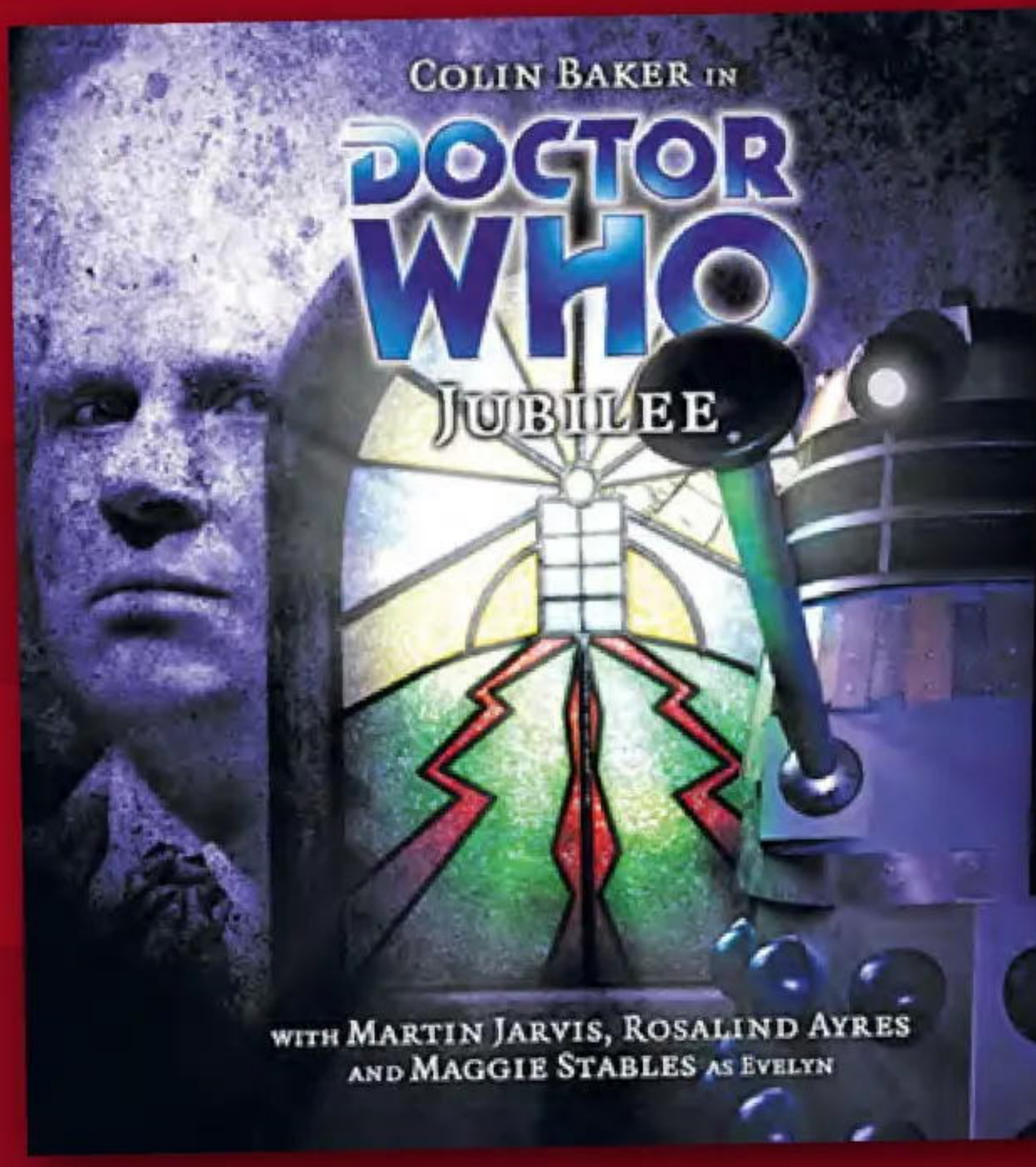
## 6

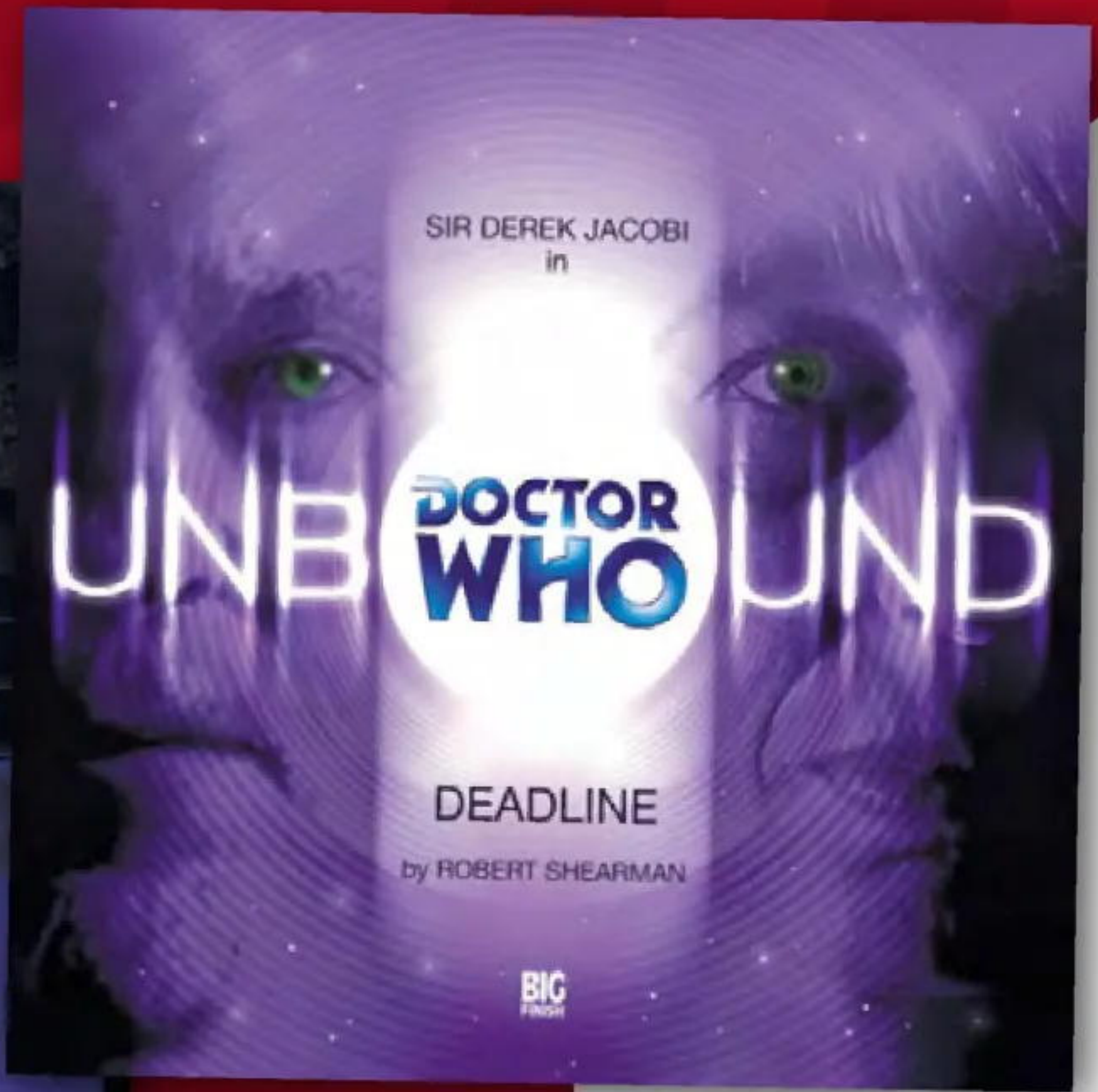
***Dalek* aired on Saturday 30 April 2005. But what was shown against it on ITV, getting trounced in the ratings?**

Was it a game show with someone from *Big Brother* in it?

**Wrong! It was *Celebrity Wrestling*.**

*Doctor Who* suddenly getting eight million viewers was wonderful. We fans just *so* wanted it not to be another false dawn. Every week it got huge ratings, and we wondered when it was all going to stop. It felt astonishing working on a hit show that also meant so much to people you knew. →


COLIN BAKER IN
DOCTOR WHO
JUBILEE
WITH MARTIN JARVIS, ROSALIND AYRES AND MAGGIE STABLES AS EVELYN


SIR DEREK JACOBI in
DOCTOR WHO
UNBOUND
DEADLINE
by ROBERT SHEARMAN
BIG FINISH

# MEMORY WORM ROBERT SHEARMAN

**Left:** Bywater (John Schwab), Rose (Billie Piper) and Adam (Bruno Langley) in *Dalek*.

**Below inset:** A Toclafane from *Last of the Time Lords* (2007); the Target novelisation of *Dalek* (2021).

**Bottom left:** A page from Rob's 2005 comic strip *The Cruel Sea*. Art by Mike Collins.

→ **7** John Schwab played a guard in *Dalek*. What was the character's name?

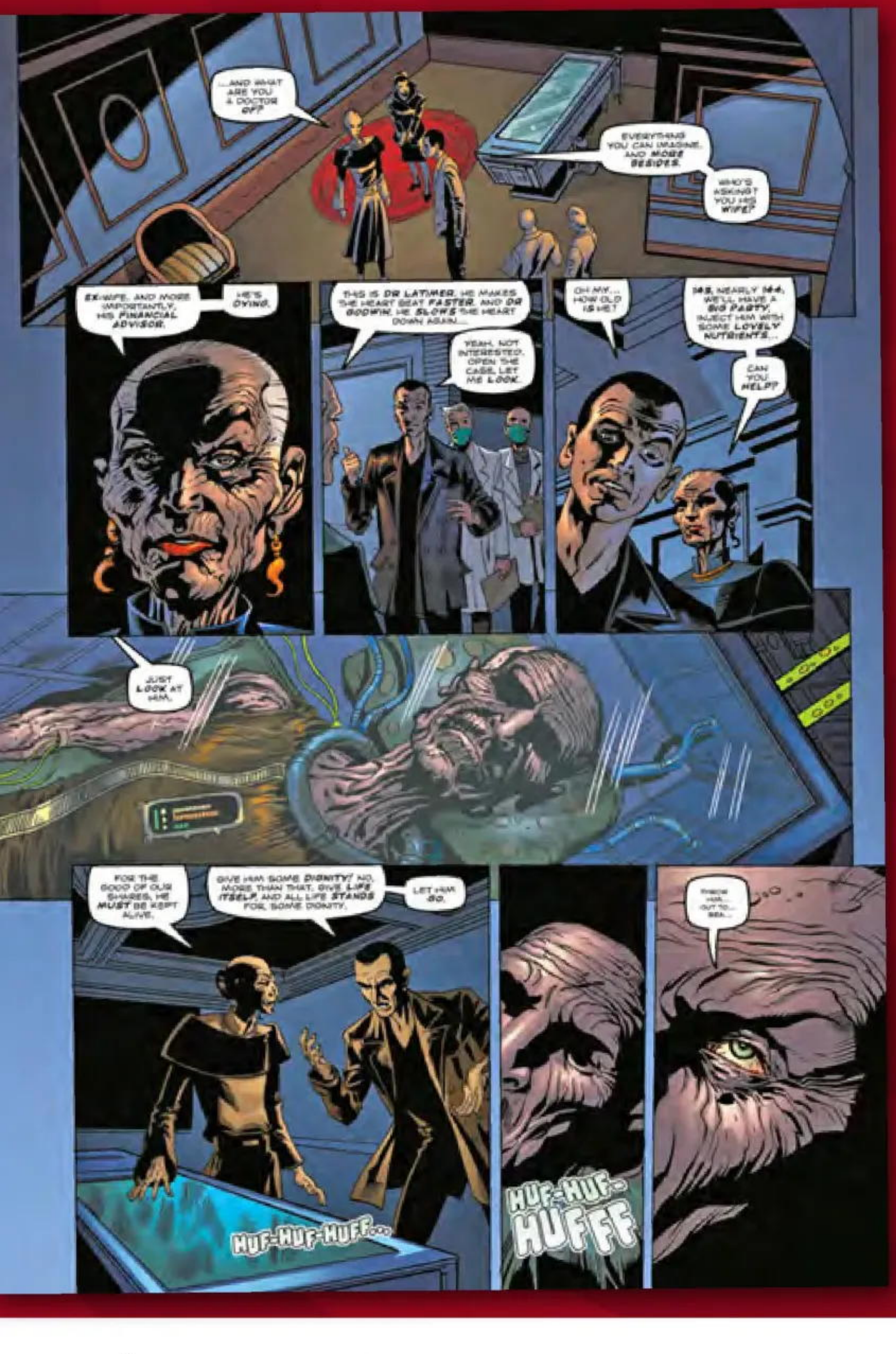
Bywater. ✓

Named after Owen Bywater, the editor of *Cloister Bell*. Characters' names changed over various drafts, but I made sure that stayed. Owen was my best friend at school. He loaned me things and drove me to conventions. We're still close friends. I've got the fanzines in my attic and don't want to read them. I was 13, I was awful! I wrote terrible bits of comedy – someone said my stuff was as funny as a hernia.

**8** Disagreements with the Terry Nation estate saw the Dalek dropped from the *Dalek* storyline at one point. What was the alien menace that temporarily replaced it?

The Spheres? ✓

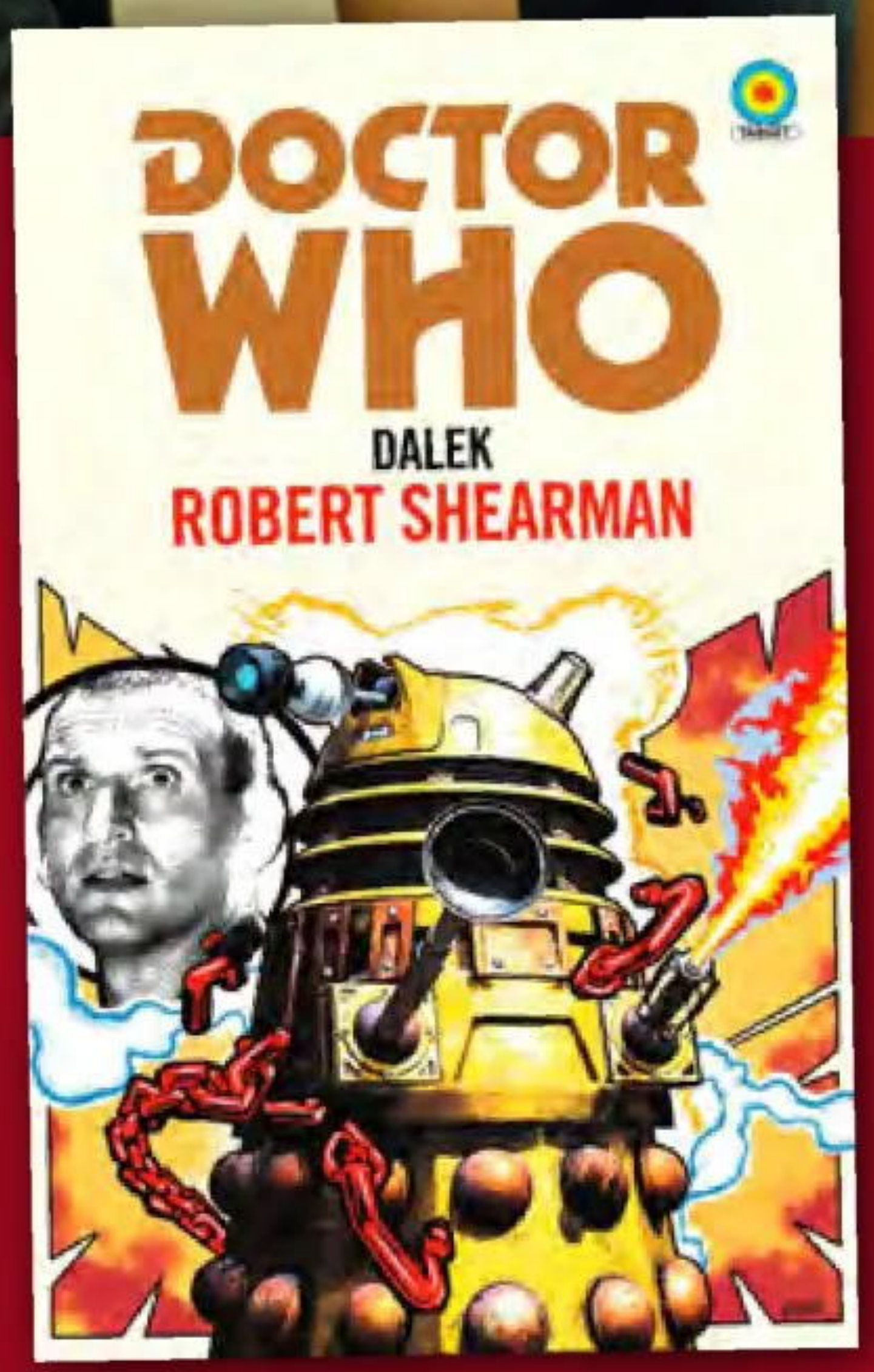
Russell [T Davies, showrunner] had the idea that, instead of the Daleks, we would have mysterious metal balls, which Russell would reveal at the season's end had human heads inside. He later re-used the idea as the Toclafane [in 2007's *Last of the Time Lords*].


...AND WHAT ARE YOU A DOCTOR OF?
EVERYTHING YOU CAN IMAGINE. AND MORE BESIDES.
WHO'S ASKING? YOU HIS WIFE?
EX-WIFE. AND MORE IMPORTANTLY, HIS FINANCIAL ADVISOR.
HE'S DYING.
THIS IS DR LATIMER. HE MAKES THE HEART BEAT FASTER. AND DR GOODWIN. HE SLOWS THE HEART DOWN AGAIN...
YEAH, NOT INTERESTED. OPEN THE CASE. LET ME LOOK.
OH MY... HOW OLD IS HE?
143, NEARLY 144. WE'LL HAVE A BIG PARTY. INJECT HIM WITH SOME LOVELY NUTRIENTS...
CAN YOU HELP?
JUST LOOK AT HIM.
FOR THE GOOD OF OUR SHARES, HE MUST BE KEPT ALIVE.
GIVE HIM SOME DIGNITY? NO. MORE THAN THAT. GIVE LIFE ITSELF, AND ALL LIFE STANDS FOR, SOME DIGNITY.
LET HIM GO.
HUF-HUF-HUFF...
HUF-HUF-HUFFF
THROW HIM... OUT TO... SEA...

**9** You wrote the Doctor Who Magazine comic strip *The Cruel Sea* (2005), featuring the Ninth Doctor. What was the name of its artificially preserved multi-trillionaire?

Alvar Chambers. ✓

It was a schoolfriend's name! I just thought it sounded great; it's a Scandinavian name. I didn't know what I was doing with *The Cruel Sea*. I'd never written a comic strip before. I just made it up from month to month. Mike Collins' brilliant artwork saved it.


DOCTOR WHO
DALEK
ROBERT SHEARMAN

**10** You novelised *Dalek* for Target Books in 2021, but who provided the cover illustration?

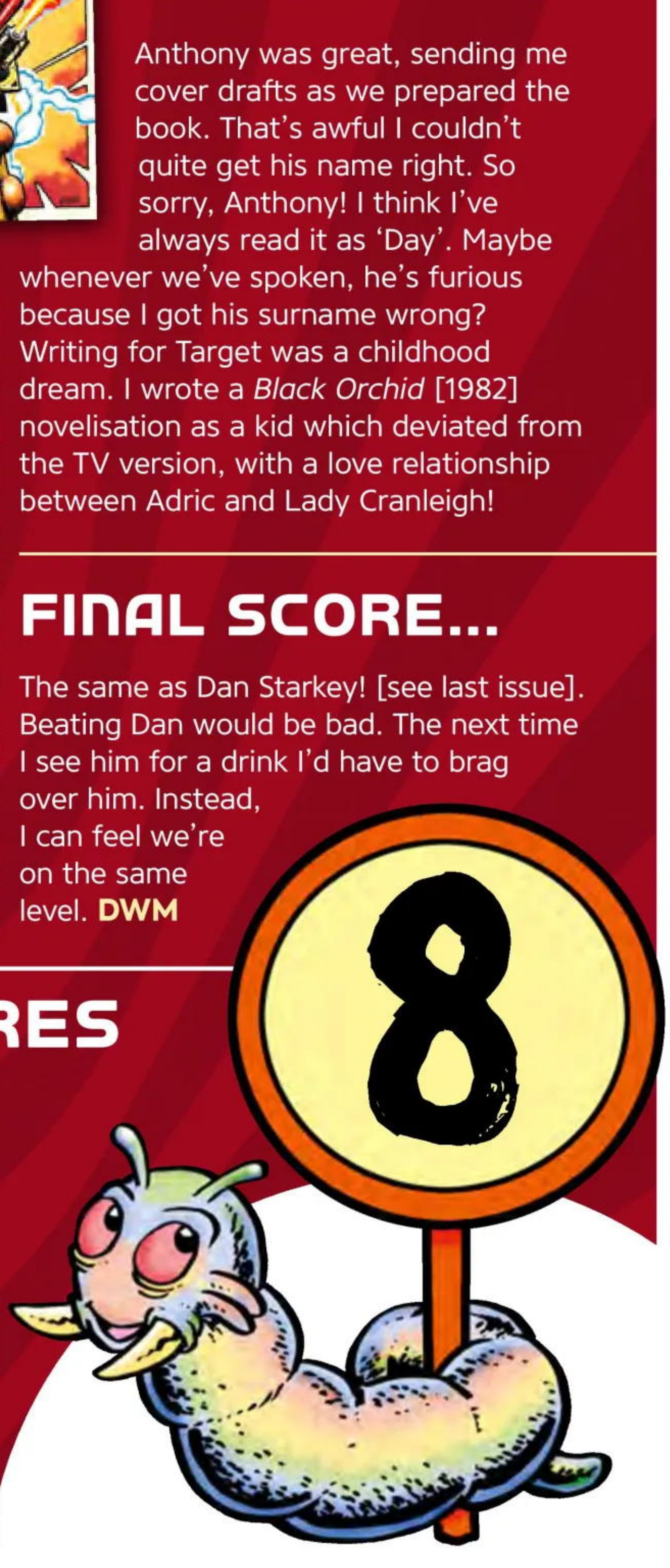
Anthony Day?

It's Anthony *Dry*, but we'll give you that. ✓

Anthony was great, sending me cover drafts as we prepared the book. That's awful I couldn't quite get his name right. So sorry, Anthony! I think I've always read it as 'Day'. Maybe whenever we've spoken, he's furious because I got his surname wrong? Writing for Target was a childhood dream. I wrote a *Black Orchid* [1982] novelisation as a kid which deviated from the TV version, with a love relationship between Adric and Lady Cranleigh!

## FINAL SCORE...

The same as Dan Starkey! [see last issue]. Beating Dan would be bad. The next time I see him for a drink I'd have to brag over him. Instead, I can feel we're on the same level. **DWM**



## KEY TO SCORES

10 out of 10: All clear

9 to 6 out of 10:
Past Worm contact possible

5 to 1 out of 10:
Caution – recent Worm contact likely

0 out of 10:
Alert – Memory Worm present!

Illustrations by Lew Stringer

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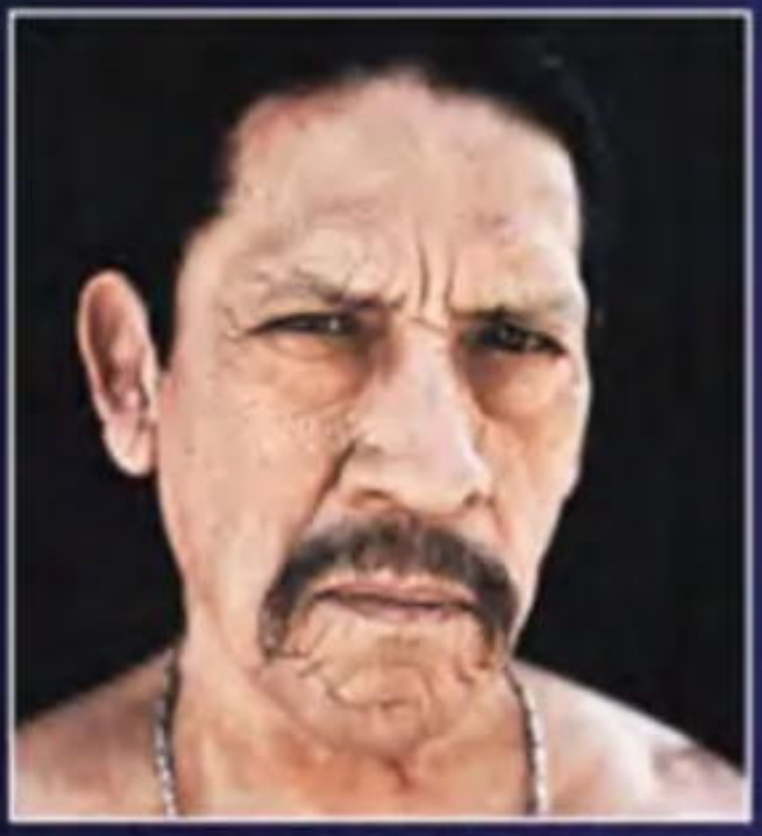

**DANNY TREJO**
MACHETE, STAR WARS

**AMANDA TAPPING**
STARGATE, SANCTUARY

**JESSICA HENWICK**
GLASS ONION, STAR WARS
MATRIX RESURRECTIONS

**DILEEP RAO**
AVATAR, INCEPTION

**KENNETH CRANHAM**
LAYER CAKE, HELLRAISER
VALKYRIE, HOT FUZZ

**DOLPH LUNDGREN**
ROCKY, AQUAMAN
UNIVERSAL SOLDIER

**MASON DYE**
STRANGER THINGS

**SYLVESTER McCOY**
THE 7TH DOCTOR

**MICHAEL BRANDON**
GEN. SANCHEZ - THE STOLEN EARTH
DEMPSEY & MAKEPEACE

**MICHAEL JENN**
CLARENCE - THE NAME OF THE DOCTOR
ANDOR, SHERLOCK HOLMES

**OLIVIA COOKE**
HOUSE OF THE DRAGON
READY PLAYER ONE, BATES MOTEL

**MATT SMITH**
THE 11TH DOCTOR

**CHUCK NORRIS**
WALKER, TEXAS RANGER

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THE 6TH DOCTOR

**ADRIAN RAWLINS**
DR RYDER - PLANET OF THE OOD
HARRY POTTER, ANDOR

**BRIAN CROUCHER**
BORG - THE ROBOTS OF DEATH
BLAKE'S 7

**NATALIA TENA**
HARRY POTTER, MANDALORIAN
GAME OF THRONES, ORIGIN

**DANIEL WEYMAN**
THE RINGS OF POWER

**CLARK GREGG**
AGENTS OF SHIELD
AVENGERS, MCU

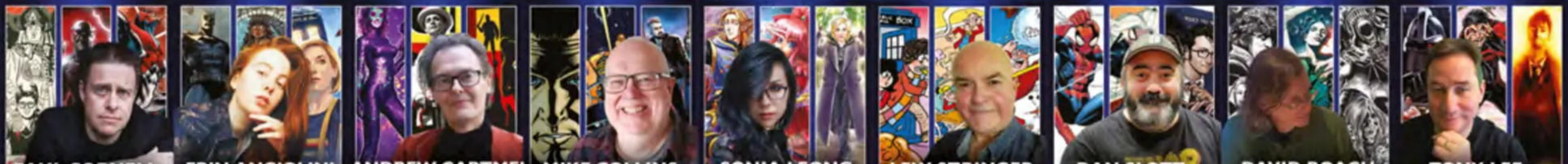
**IAIN DE CAESTECKER**
AGENTS OF SHIELD

**JOHNNA DIAS-WATSON**
WEDNESDAY

**NAOMI J. OGAWA**
WEDNESDAY

**MIKE COLTER**
LUKE CAGE

**ROBERT EMMS**
ANDOR, CHERNOBYL
HIS DARK MATERIALS



**PAUL CORNELL** **ERIN ANGIOLINI** **ANDREW CARTMEL** **MIKE COLLINS** **SONIA LEONG** **LEW STRINGER** **DAN SLOTT** **DAVID ROACH** **TONY LEE**

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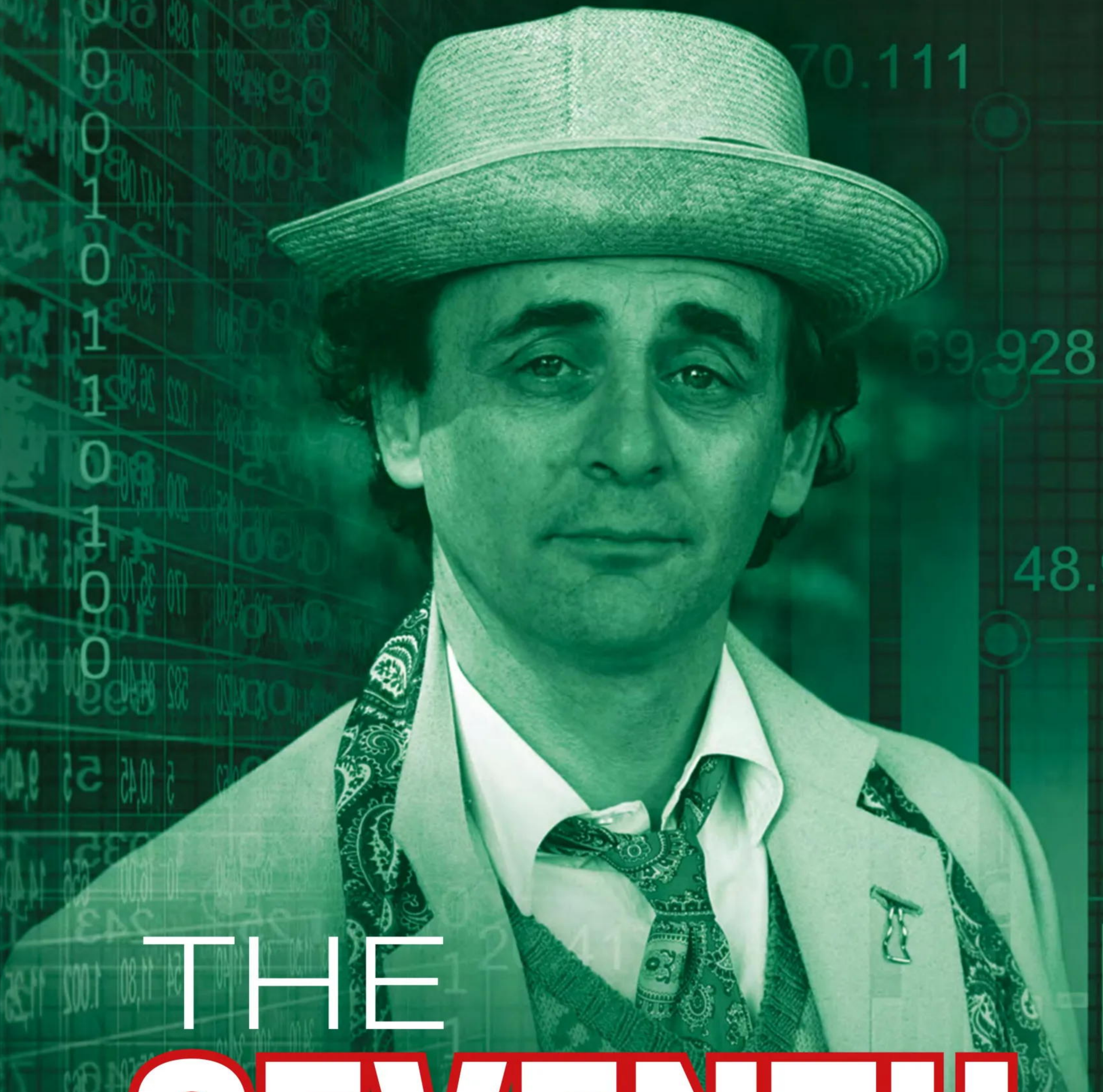
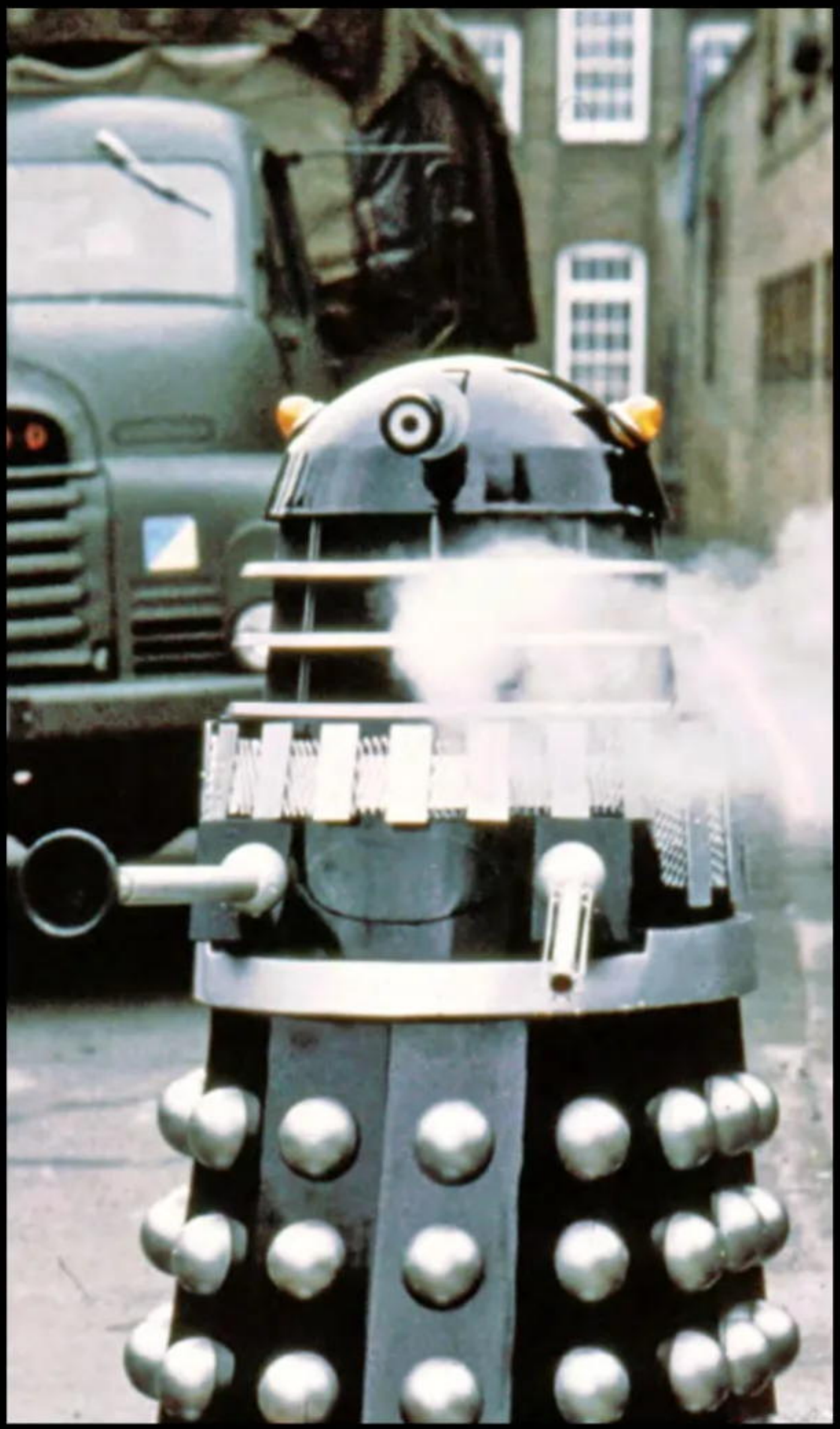


# THE SEVENTH DOCTOR

He was a riddle wrapped in an enigma wrapped in a question-mark jumper, but the greatest mystery is: how did you rank his stories? **TOM SPILSBURY** knows.



|  | 2023 position | 2014 position | 2009 position | 1998 position | Story |
|---|---|---|---|---|---|
| = | 1 | 1 | 1 | 1 | *Remembrance of the Daleks* |
| = | 2 | 2 | 2 | 2 | *The Curse of Fenric* |
| = | 3 | 3 | 3 | 4 | *Survival* |
| = | 4 | 4 | 4 | 3 | *Ghost Light* |
| = | 5 | 5 | 5 | 5 | *The Greatest Show in the Galaxy* |
| = | 6 | 6 | 6 | 6 | *Battlefield* |
| = | 7 | 7 | 7 | 8 | *The Happiness Patrol* |
| ▲ | 8 | 9 | 10 | 9 | *Dragonfire* |
| ▼ | 9 | 8 | 8 | 7 | *Silver Nemesis* |
| ▲ | 10 | 11 | 11 | 11 | *Paradise Towers* |
| ▼ | 11 | 10 | 9 | 10 | *Delta and the Bannermen* |
| = | 12 | 12 | 12 | 12 | *Time and the Rani* |

**Opposite page:** Sylvester McCoy as the Doctor.

**Above left:** The Black Dalek is defeated in *Remembrance of the Daleks* (1988).

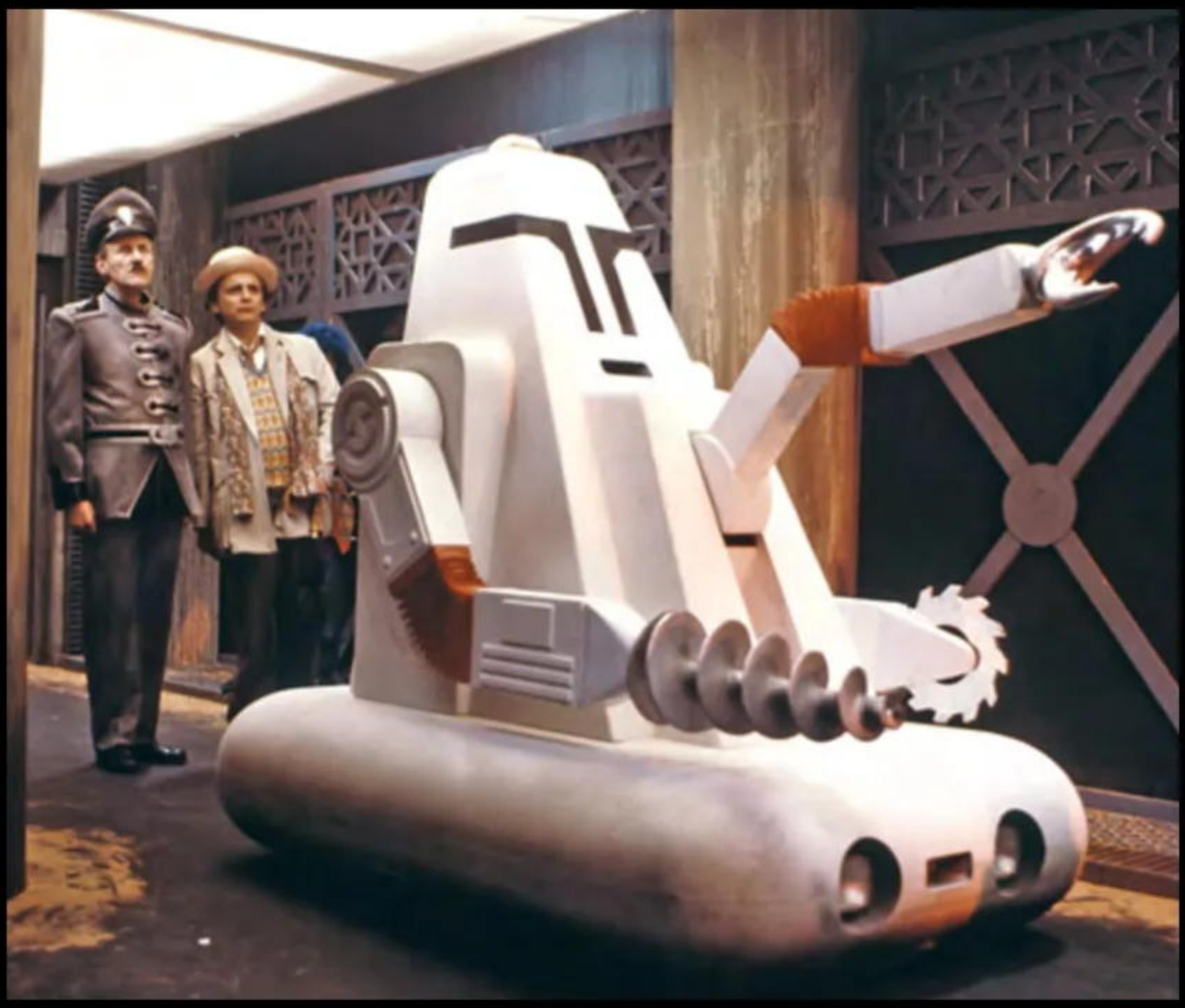
**Above centre:** Haemovores in *The Curse of Fenric* (1989).

**Above right:** One of the Cheetah People goes hunting in *Survival* (1989).

**Below left:** The Chief Caretaker (Richard Briers) and the Doctor with a cleaning robot in *Paradise Towers* (1987).

**Below centre:** Ken Dodd as the Tollmaster in *Delta and the Bannermen* (1987).

**Below right:** Kate O'Mara as the Rani in *Time and the Rani* (1987).



**Far left:** The literal cliffhanger to Part One of *Dragonfire* (1987).

**Left:** The Destroyer (Marek Anton) in *Battlefield* (1989).

**Below inset:** Gavrok (Don Henderson) in *Delta and the Bannermen*.

**Bottom left:** A publicity shot for *Remembrance of the Daleks* with Sophie Aldred (as Ace) and Sylvester McCoy.

**Bottom right:** McCoy raises his hat to the Eighth Doctor, Paul McGann, in a publicity shot for the 1996 TV movie.

**Doctor Who Magazine**'s 60th-anniversary poll continues this issue, as we focus on the final three years of *Doctor Who*'s 20th-century run and the first year of its 21st-century comeback.

Earlier this year, we asked you to give a mark out of ten to all 300 TV adventures, to establish your favourite stories from the show's entire history. The top three for each Doctor will then go forward into a final stage of voting, so that we can crown the overall winner at the end of the year.

We previously used the same scoring system for our series-wide surveys of 1998, 2009 and 2014. The relative positions from those polls can also be seen in the charts on these pages, so we can compare those results to our latest survey.

As we reach the relatively short era of the Seventh Doctor, it's no surprise to find that his most highly regarded story remains *Remembrance of the Daleks*. As well as winning **DWM**'s Season Survey by a landslide shortly after its transmission in 1988, the four-part serial has consistently been voted as the top Sylvester McCoy tale ever since.

Joining *Remembrance* in the final round are his last two regular adventures, *The Curse of Fenric* and *Survival*, which both aired in 1989. Again, these two stories have consistently been ranked very highly, indicating that fans tend to feel that the Seventh Doctor's era ended on a high. Indeed, all four stories from McCoy's final season feature in the top half of his list, with *Ghost Light* coming fourth and *Battlefield* sixth.

> It is clear that the Seventh Doctor's first series is regarded as the weakest, with all four 1987 stories in the lower half of the chart.

By contrast, it's clear that his first series is regarded as the weakest, with all four 1987 stories – *Time and the Rani*, *Paradise Towers*, *Delta and the Bannermen* and *Dragonfire* – taking up spots in the lower half of the chart. That said, both *Paradise Towers* and *Dragonfire* have climbed a place this time round, gaining new peak positions. This leaves the 25th-anniversary story *Silver Nemesis* (1988) in ninth position – its lowest placing yet in any of our surveys.

As we saw with the Fifth and Sixth Doctors last issue, the Seventh Doctor's relatively brief run on television means that there isn't as much potential for chart movement. As with his predecessor, it seems that Sylvester McCoy's debut story is always destined to be remembered as his weakest, with *Time and the Rani* firmly lodged in the bottom spot. However, there's no shame in that, as the chart implies that the Seventh Doctor's era got stronger and stronger as it progressed.

Even though Sylvester McCoy's Doctor marked the (original) end of *Doctor Who* in 1989, after 26 years, the show certainly didn't go out with a whimper, and you'd expect all three finalists to be strong contenders in the final round.

At this point, we should also mention the Eighth Doctor's sole TV adventure, which automatically gets a pass into the final. Although the 1996 TV movie is still quite divisive among fans, one thing that pretty much everyone agrees on is that it gave us a wonderful Doctor in the shape of Paul McGann. On that basis alone, you can't rule it out as a potential dark horse in the grand final.

# THE TOP THREE

**EDDIE ROBSON** assesses the three Seventh Doctor stories that go through to the final poll... and shows some love to the story that came bottom..

A lot of new ground was broken in the Seventh Doctor's era – and all your top three choices feature settings that, at the time, were new to *Doctor Who*. Two have historical backdrops that were still well within living memory, but third-placed *Survival* begins in a milieu arguably closer to the everyday contemporary world than anything the series had previously seen.

It's striking how sharply that first episode captures the ennui of a 1980s Sunday in suburban Britain, before it's broken by incursions from another world. Rona Munro's thoughtful and emotionally rich script, with the Doctor bringing a lost Londoner back to the mundane working-class world she came from, can now be regarded as something of a precursor to *Rose*, made 15 years later.

Second place goes to *The Curse of Fenric*. In previous eras there was sometimes a sense of stories struggling to fill their screentime, making them seem slow to a modern audience. By contrast, McCoy stories almost have *too much* going on. Writer Ian Briggs packs *Fenric* with an array of fascinating characters, all of them with competing agendas; there's enough material here to fill a prestige six-hour 21st-century drama series. (In fact, 'codebreaking in the Second World War with vampires and Viking mythology' would make an excellent pitch for such a show.) The story can only be fully appreciated in one of its extended edits, which is how most people probably watch it now. But thanks to its highly effective update of mid-1970s Gothicism, it was thoroughly engaging on broadcast too.

But, of course, the winner is *Remembrance of the Daleks*, which works so well on so many levels. Ben Aaronovitch's script offers thoughtful commentary and pushes nostalgia buttons for an older audience, it plays smart continuity games for a fan audience, and it's straightforwardly exciting enough to work for kids coming to it cold. Its extensive location work in some of London's grimier corners siphoned off the budget from other stories that season, but it used the money well: the Dalek spaceship landing in the school playground is a perfect *Doctor Who* image.

Fans of a certain age were used to our favourite show being the subject of mockery, so we really appreciated a serial that felt like it stood up to scrutiny from outsiders. And if there's any story from *Doctor Who*'s original run you can say that about, it's *Remembrance of the Daleks*. Thanks, Ben.

**Above left:** The Doctor fights for his life in *Survival*.

**Above centre:** Rev Mr Wainwright (Nicholas Parsons) in *The Curse of Fenric*.

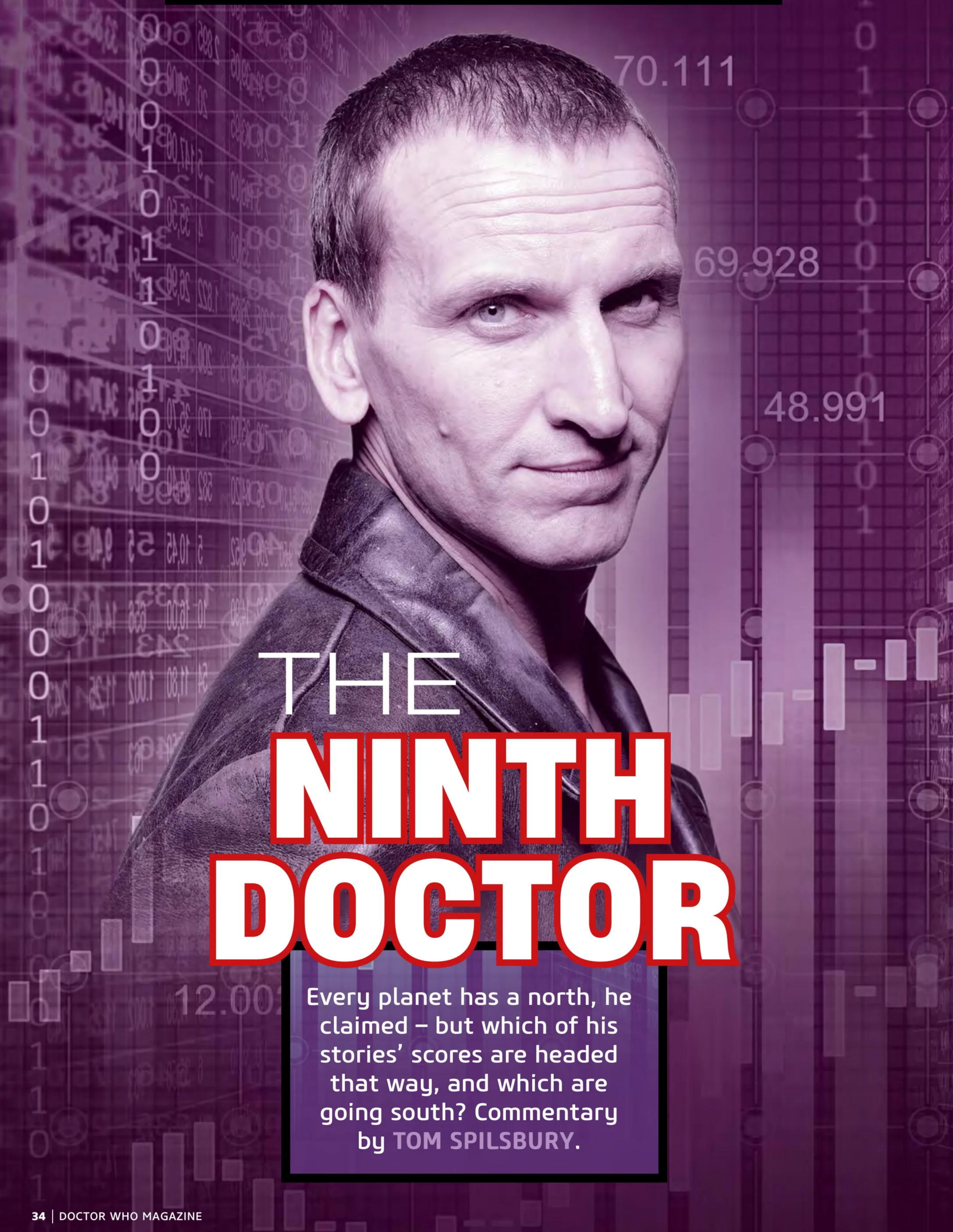
**Above right:** The Special Weapons Dalek in *Remembrance of the Daleks*.

**Below left inset:** The Rani poses as Mel in *Time and the Rani*.

**Below right:** The unconscious Doctor and Mel (Bonnie Langford) in *Time and the Rani*.

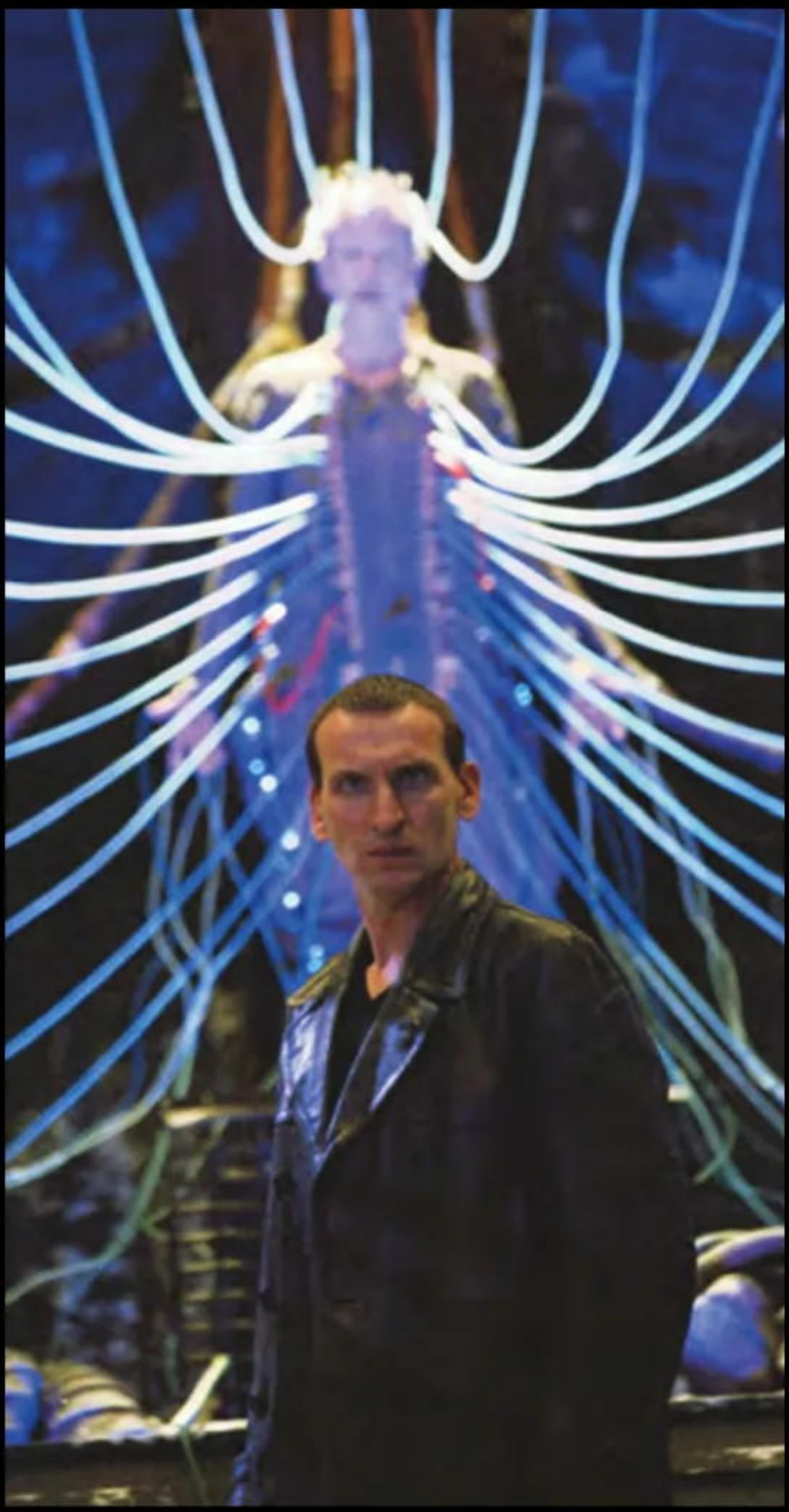
## Last But Not Least...

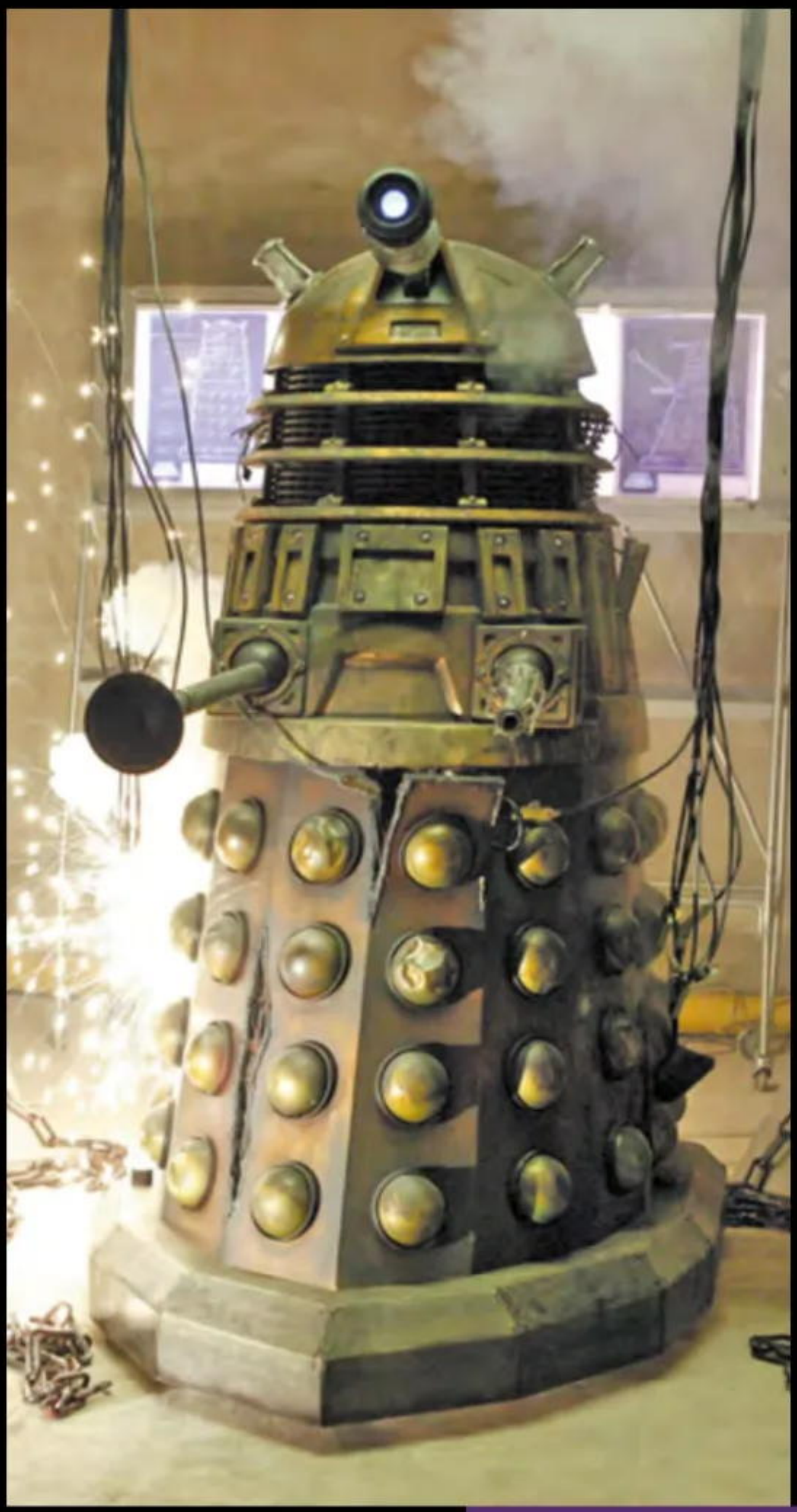
The story we find in last place feels even more inevitable than *Remembrance* being the winner: *Time and the Rani*, widely regarded as the era's biggest clunker. But while it does have its failings – not least its cobbled-together regeneration scene – this is a perfectly decent *Doctor Who* story. Pip and Jane Baker's scripts are always structurally sound and have a certain clarity of purpose. The Rani's wild plan of posing as Mel feels like exactly the kind of thing Missy would do, and Kate O'Mara has tremendous fun with it. Such dashes of silliness are why some fans write this story off, but others love it for exactly the same reason.. **DWM**



# THE NINTH DOCTOR

Every planet has a north, he claimed – but which of his stories' scores are headed that way, and which are going south? Commentary by **TOM SPILSBURY**.





| | 2023 position | 2014 position | 2009 position | 2005 position | Story |
|---|---|---|---|---|---|
| = | 1 | 1 | 1 | 1 | *The Empty Child/The Doctor Dances* |
| = | 2 | 2 | 2 | 2 | *Bad Wolf/The Parting of the Ways* |
| = | 3 | 3 | 3 | 3 | *Dalek* |
| = | 4 | 4 | 4 | 4 | *Father's Day* |
| = | 5 | 5 | 6 | 7 | *Rose* |
| = | 6 | 6 | 5 | 5 | *The Unquiet Dead* |
| = | 7 | 7 | 7 | 6 | *The End of the World* |
| ▲ | 8 | 9 | 9 | 9 | *Boom Town* |
| ▼ | 9 | 8 | 8 | 8 | *Aliens of London/World War Three* |
| = | 10 | 10 | 10 | 10 | *The Long Game* |

**Opposite page:** Christopher Eccleston as the Doctor.

**Above left:** Albert Valentine as 'the Child' in *The Empty Child* (2005).

**Above centre:** The Controller (Martha Cope) summons the Doctor in *Bad Wolf* (2005).

**Above right:** The 'Metaltron' escapes its bonds in *Dalek* (2005).

**Below left:** Margaret (Annette Badland) grabs Rose (Billie Piper) in *Boom Town* (2005).

**Below centre:** A Slitheen in *Aliens of London/World War Three* (2005).

**Below right:** The Editor (Simon Pegg) in *The Long Game* (2005).

**Above left:** Pete Tyler (Shaun Dingwall) meets his daughter in *Father's Day* (2005).

**Above centre:** Charles Dickens (Simon Callow) in *The Unquiet Dead* (2005).

**Above right:** Jackie Tyler (Camille Coduri) in *Aliens of London*.

Though Christopher Eccleston was the incumbent Doctor for only 13 weeks back in 2005, his ten stories are regarded, collectively, as one of the strongest runs of any incarnation.

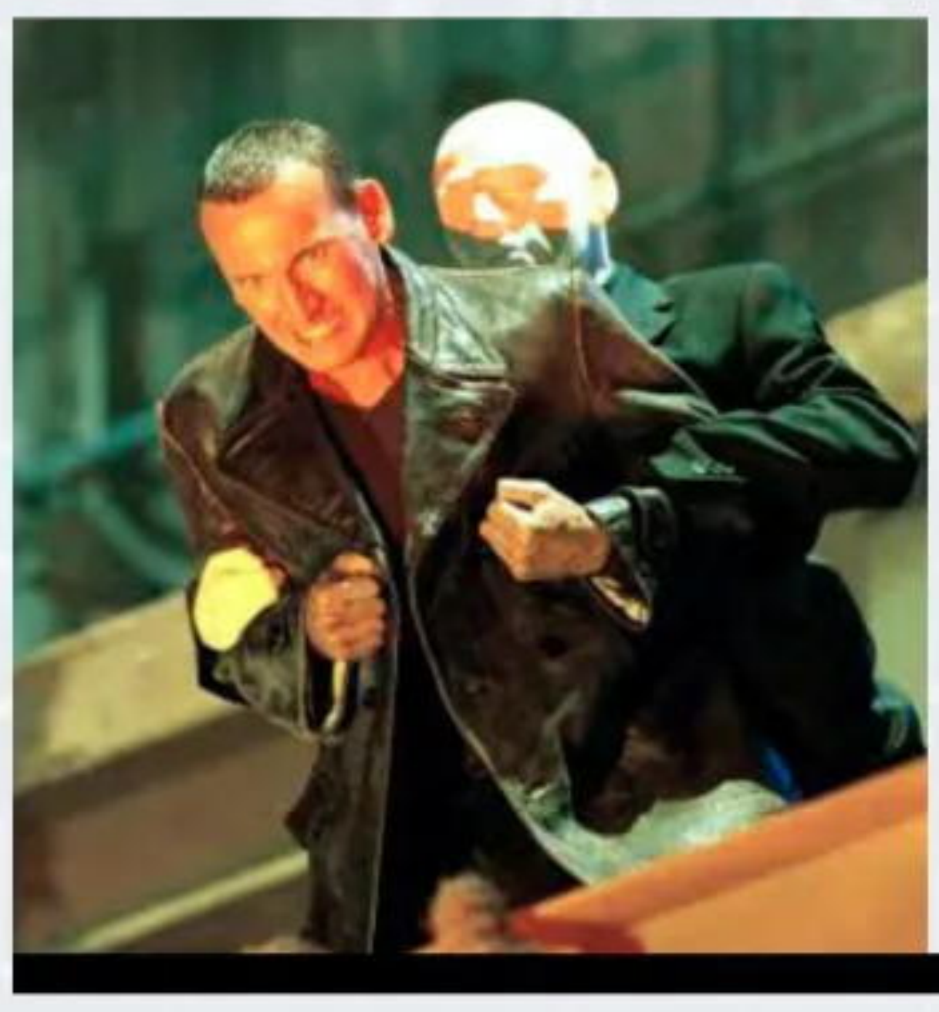
*The Empty Child*/*The Doctor Dances* was the first full-length *Doctor Who* story from the show's most prolific writer, Steven Moffat. (We'll be hearing more from him next issue, no doubt.) It now reaffirms its position at the top of this particular chart, having first triumphed in **DWM**'s 2005 Season Survey shortly after its original transmission. It was also voted the top Ninth Doctor adventure by **DWM** readers in both 2009 and 2014, so it's no shock to see this thrilling tale of gas-masked zombies being hailed, once again, as one of *Doctor Who*'s all-time classics.

As on those previous occasions, the story is joined in the top three by the Ninth Doctor's epic two-part swansong, *Bad Wolf*/*The Parting of the Ways*, and the episode that reintroduced the show's most famous monster, *Dalek*.

As you can tell from the chart on the previous page, in the 18 years since these episodes were first broadcast, there hasn't been a significant shift in fan opinion. Perhaps that's partly because these episodes have been accessible ever since their original transmission, whether through BBC Three repeats, DVD releases or iPlayer – whereas earlier eras have had greater opportunities to be rediscovered and reappraised.

**Left:** *The Empty Child.*

However, we note with interest that *Rose*, the episode that relaunched *Doctor Who* for a new generation, has gradually been climbing up the chart. Having been ranked a relatively lowly seventh in 2005, this landmark adventure climbed to sixth in our 2009 survey, and now sits in fifth place. Perhaps the story's lockdown 'Tweetalong' re-watch in 2020 had an impact here?



***Rose*, the episode that relaunched *Doctor Who* for a new generation, has gradually been climbing up the chart.**

Meanwhile, although *The Long Game* remains rooted at the foot of this short list, there's been one other intriguing change in our latest poll. *Aliens of London*/*World War Three*, the blockbuster two-part story that introduced the Slitheen family from Raxacoricofallapatorius, now slips below its more low-key and contemplative sequel, *Boom Town*.

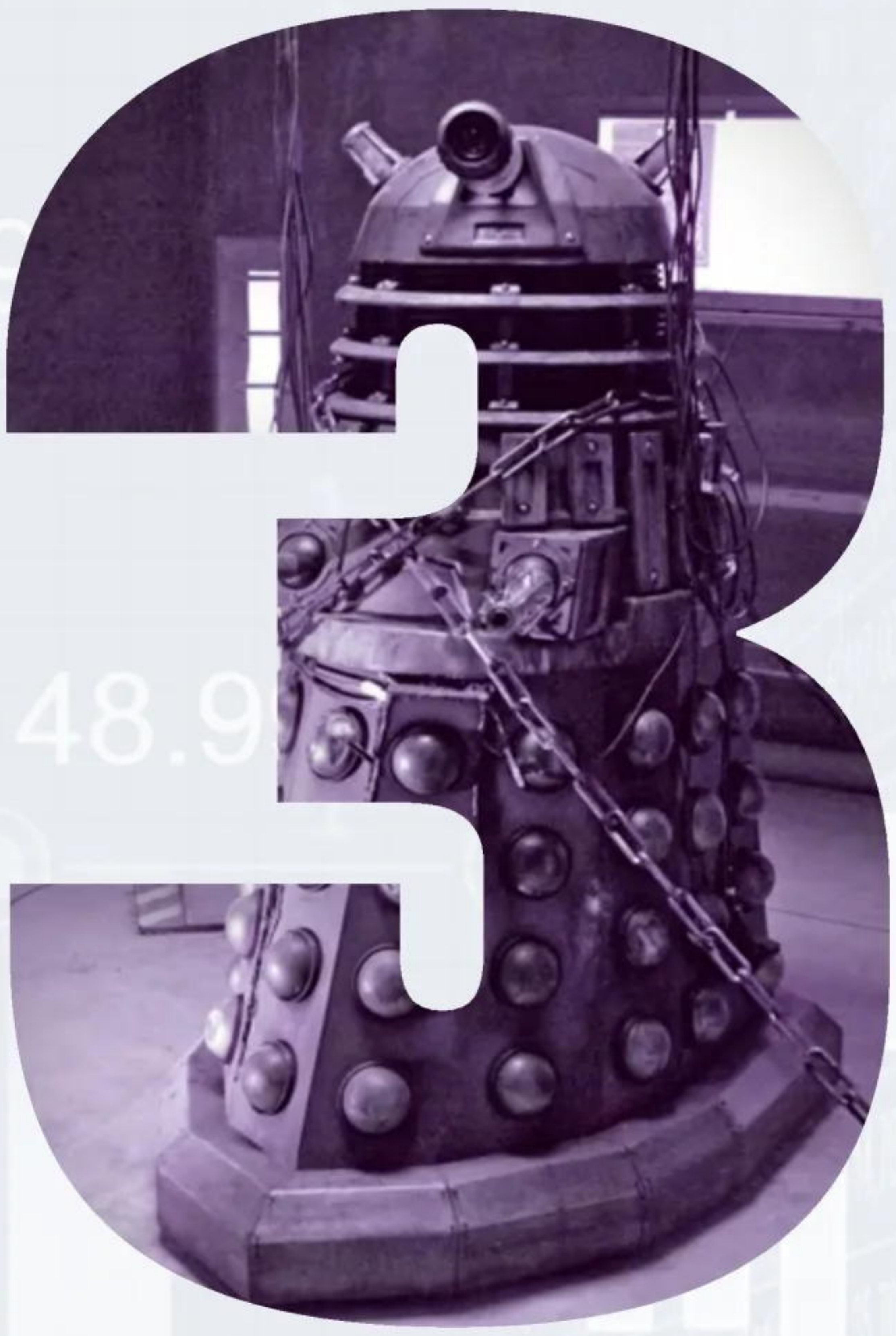
It's not the first time that we've seen this sort of turnaround between two linked stories – a couple of issues ago, we saw how *The Sea Devils* (1972) had upset convention by beating its 1970 precursor *Doctor Who and the Silurians*. In this instance, we can report that both Slitheen adventures actually improved their scores from the last survey, but *Boom Town* did so by some considerable margin. Indeed, there were improved scores for nearly all of the Christopher Eccleston stories – the only exceptions being *The Unquiet Dead* and *The Long Game*.

Next issue, it's the turn of the Tenth and Eleventh Doctors. Given that both David Tennant and Matt Smith starred in almost 40 stories each, we're surely going to see a *very* fierce battle between the many fantastic adventures vying for a place in the grand final...

**Right:** Rehearsing a scene for *Aliens of London*.

# THE **TOP THREE**

**EDDIE ROBSON** stops off in the years 2012 and 200,100 before reaching your favourite Ninth Doctor destination: London in the Blitz.



The Ninth Doctor's run was brief, but so pivotal – a throw of the dice which, had it failed, might have been *Doctor Who*'s last. This whole season has a strong and special place in the show's history, to the extent it almost feels wrong to rank it as separate stories rather than regarding it as a single thing. But that's what we asked you to do...

Third place goes to *Dalek*, in which writer Robert Shearman constructed a type of Dalek story – influenced by *The X Files* and *Alien* – that had never been done before by *Doctor Who* on TV. Choosing this method to reintroduce *Doctor Who*'s top-billed monsters was a stroke of genius. Making the apocalyptic adversary just *one* Dalek, and making every potentially laughable aspect of their design into something deadly (the 'plunger' attack is brilliantly grisly), was the perfect move. It's still the ideal way to introduce a new viewer to the Daleks today.

That story perfectly teed up the season finale, which comes in at number two. Series reviver Russell T Davies saw *Doctor Who* as competing not just with other TV drama and blockbuster SF movies, but also with unscripted entertainment shows. In *Bad Wolf* he actually incorporated those shows into *Doctor Who*, chewed them up and spat them out. When this was first broadcast, you could only smile at the audacity of dumping the Doctor in the *Big Brother* house, with the actual theme music and actual voice of presenter Davina McCall. Davies' remarkable facility for juggling styles and tones comes to the fore when, in *The Parting of the Ways*, the story takes a left turn into all-out war and a strange, epic love story. These episodes do a *lot*, and they do it all superbly.

Seriously, how did you manage to choose between that and *The Empty Child*/*The Doctor Dances*? Well, you did, and Steven Moffat's Blitz-set horror tale came out on top. This story puts on a swagger and achieves exactly what it's aiming for. There's so much enduring imagery here, from the gas-mask transformation scene (a genuine shock on first viewing, as you expect the mask to *conceal* the monster, not *be* the monster), to Captain Jack sitting astride a bomb like the B-52 pilot at the end of 1964's satirical war movie *Dr Strangelove*. And the line "Just this once, everybody lives!" isn't just the Ninth Doctor's greatest moment, it's become a cornerstone of the Doctor's character.

**Above left:** The eponymous creature in *Dalek*.
**Above centre:** The Doctor absorbs the Vortex in *The Parting of the Ways* (2005).
**Above right:** A 'gas-mask person' in *The Empty Child*.
**Below:** Suki (Anna Maxwell Martin) and Satellite 5 in *The Long Game*.

## Last But Not Least...

*The Long Game* is in last place because *something* has to come last. This story isn't going to be everyone's favourite, but it needs to be there, like an album track that doesn't stand out but is important to the pace and mood. And it does have many things to recommend it, like guest turns from Simon Pegg and Tamsin Grieg, plus relatively small roles for Anna Maxwell Martin and Christine Adams, who've both gone on to much greater fame. Its roots lie in a pitch Davies made to *Doctor Who* in the late 1980s, and its *2000AD*-ish stylings would have fitted in well back then. It provides a nice sense of continuity between the end of the old show and the start of the new. **DWM**

# The DOCTOR'S WIFE

**DAVID RICHARDSON** meets **ELIZABETH MORTON**, who discusses her new book and describes her unique home life...

It used to be the case that different incarnations of the Doctor would only meet up on landmark anniversaries. Yet there's a house in Middlesex where the Fifth and Tenth (sometimes the Fourteenth) Doctors gather for Christmases, birthdays and even cups of tea. Oh, and Jenny, the Doctor's daughter, time crashes too.

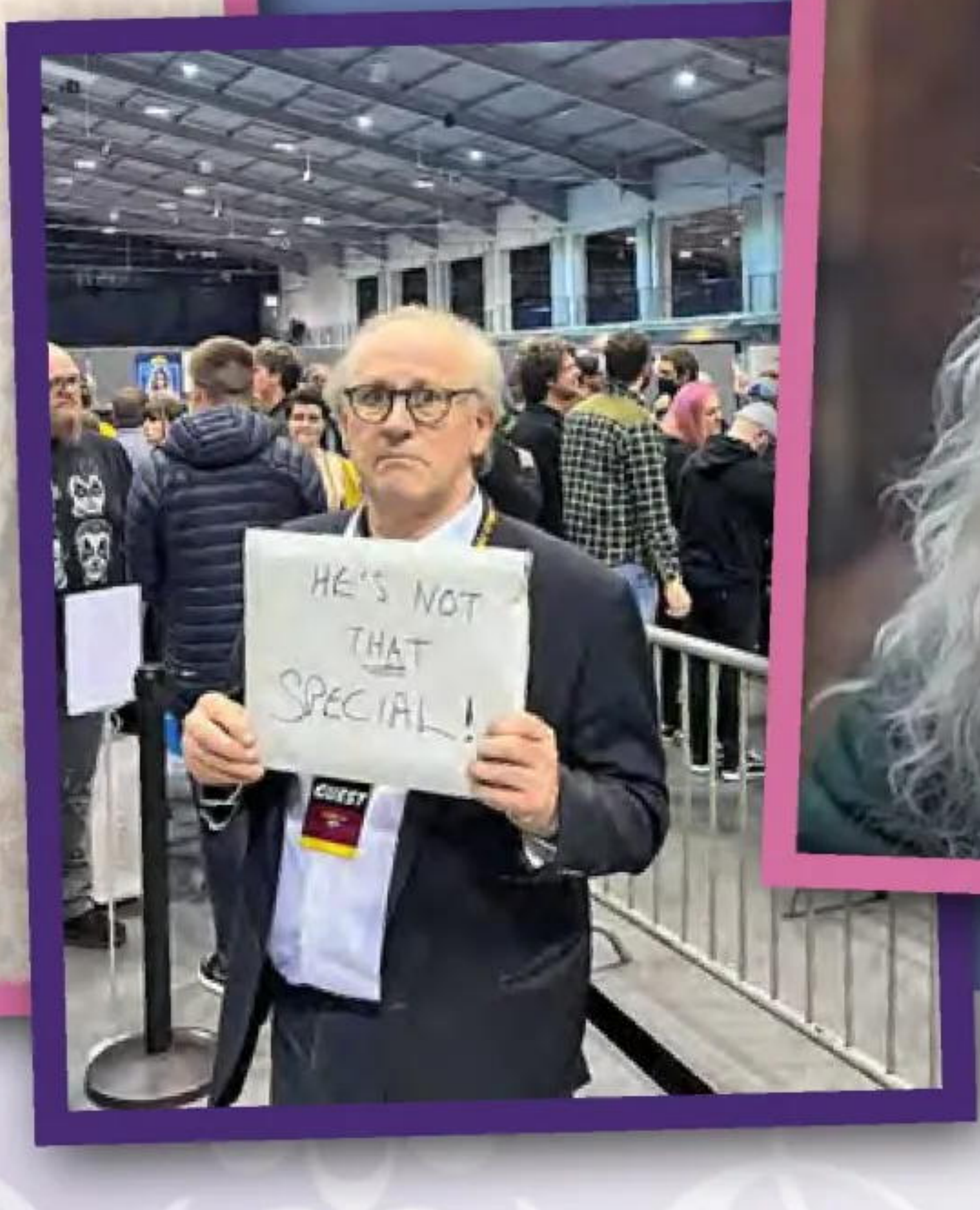
The reality, of course, is no less interesting. The Fifth Doctor is played by Peter Davison, whose daughter Georgia (who plays Jenny) is married to David Tennant (the Tenth/Fourteenth Doctor). Peter's wife, Elizabeth Morton, is an actress and author who hasn't appeared in *Doctor Who* on screen, but does have two Big Finish audios on her CV. Then there are Peter and Elizabeth's sons, both of them actors; Louis had an ongoing role in *Poldark*, while Joel had a major role in the *Doctor Who: Stranded* audios. And then there's David and Georgia's son Ty, who's appeared in *War of the Worlds*, *House of the Dragon* and *Doom Patrol*. This family of Davisons and Tennants certainly likes to zip around space and time.

So what's it like when they all get together?

"The dynamics are the same as any family," Elizabeth says. "We certainly do talk about the acting business and who's doing what, but I imagine it's like if you were a family of medical doctors, then you would talk about new medicines and that sort of thing.

"Peter and David are lovely together," she adds. "It's a very good relationship, typically father-in-law and son-in-law – apart from them having both been the Doctor! Because of this they have so much in common. That's when they can be very funny together. At a convention Peter made a joke about David being 'not that special', which is typical of Peter's dry sense of humour. The kids have inherited it, and it keeps us pretty grounded, I hope."

When asked to estimate how many times a week *Doctor Who* is mentioned in the household, Elizabeth laughs. "Every day, I think! There's quite a lot of geekdom


HE'S NOT THAT SPECIAL!

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON, MAUREEN O'BRIEN AND PETER PURVES IN
THE SECRET HISTORY
BY EDDIE ROBSON
FEATURING LYSETTE ANTHONY
BIG FINISH
FULL CAST AUDIO DRAMA

**"WHEN PETE AND I STARTED A FAMILY, I DIDN'T WANT TO BE GOING AWAY FROM HOME, SO WRITING MEANT I COULD CARRY ON HAVING A CREATIVE LIFE."**

in this house. Louis and Joel are mad-keen *Doctor Who* fans. They'll talk about which is the greatest new episode, and Joel is working his way through the classics."

As an actor, Elizabeth is perhaps best known for roles in *Jeeves and Wooster* and the 1990s comedy *Watching*, although readers might also recognise her from an appearance in the 2013 comedy short *The Five(ish) Doctors Reboot*, or perhaps the BBC's 1980s adaptation of *The Tripods*. These days Elizabeth has made a name for herself as an author (writing as Eliza Morton); her fifth novel, *The Orphans from Liverpool Lane*, is published in July.

"When I was very young, I entered a joke into [the comic] *Bunty*, which was printed, and I always come back to that amazing feeling of seeing your ideas in print," she explains. "I went to drama school and became an actor and was also trying to write things. When Pete and I started a family, I didn't want to be going away from home, so writing meant I could carry on having a creative life. I'd tried to write books and had several rejected, but rejection is one of the gifts you have as an actor, because it makes you very resilient. So I was never set back by it. I'd just try writing something else."

*The Orphans from Liverpool Lane* is the first in a trilogy. Set in 1944, it recounts the journey of young Marcia and her older sister Cynthia, who are given over to nuns when their mother is unable to cope during the Second World War. "Not many people know about orphans of the living," says Elizabeth. "Something like this might be forgotten, and I wanted to write about it in a way that's touching and uplifting. After I'd finished writing the book, I was speaking to my uncle, and he said it was exactly what it was like for him and my dad when they were sent away to an orphanage. My dad died when I was young and had never told me about that, but I do think I have a strange inherited memory of it."

Elizabeth believes that writing about the past makes her more hopeful about the present, and also about the power of change – a conviction that fits nicely within the optimism at the heart of *Doctor Who*. Having acted alongside her husband in the audios *The Secret History* and *The Waters of Amsterdam*, she admits it was a great experience to be part of the Fifth Doctor's adventures.

"It was just a very interesting and positive experience. I was offered two jobs before I met Peter – one on *A Very Peculiar Practice* and one on *Campion*, and I couldn't do them because I was doing other work at the time. So it felt like, 'Finally I got to work with Peter Davison as an actor!' I think he was probably more nervous than I was!" **DWM**

**Opposite page above:** Peter Davison with his sons Louis and Joel in *The Five(ish) Doctors Reboot* (2013).

**Opposite page centre:** Author and actress Elizabeth Morton.

**Opposite page below left:** Peter and Elizabeth at the Leicester Square gala screening for *Say My Name* in 2019.
Photo © Doug Peters/EMPICS/Alamy.

**Opposite page below centre:** Peter offers his tongue-in-cheek opinion of his son-in-law!
Photo courtesy of Georgina Tennant/Instagram.

**Opposite page below right:** Ty Tennant as Prince Aegon Targaryen in *House of the Dragon*.

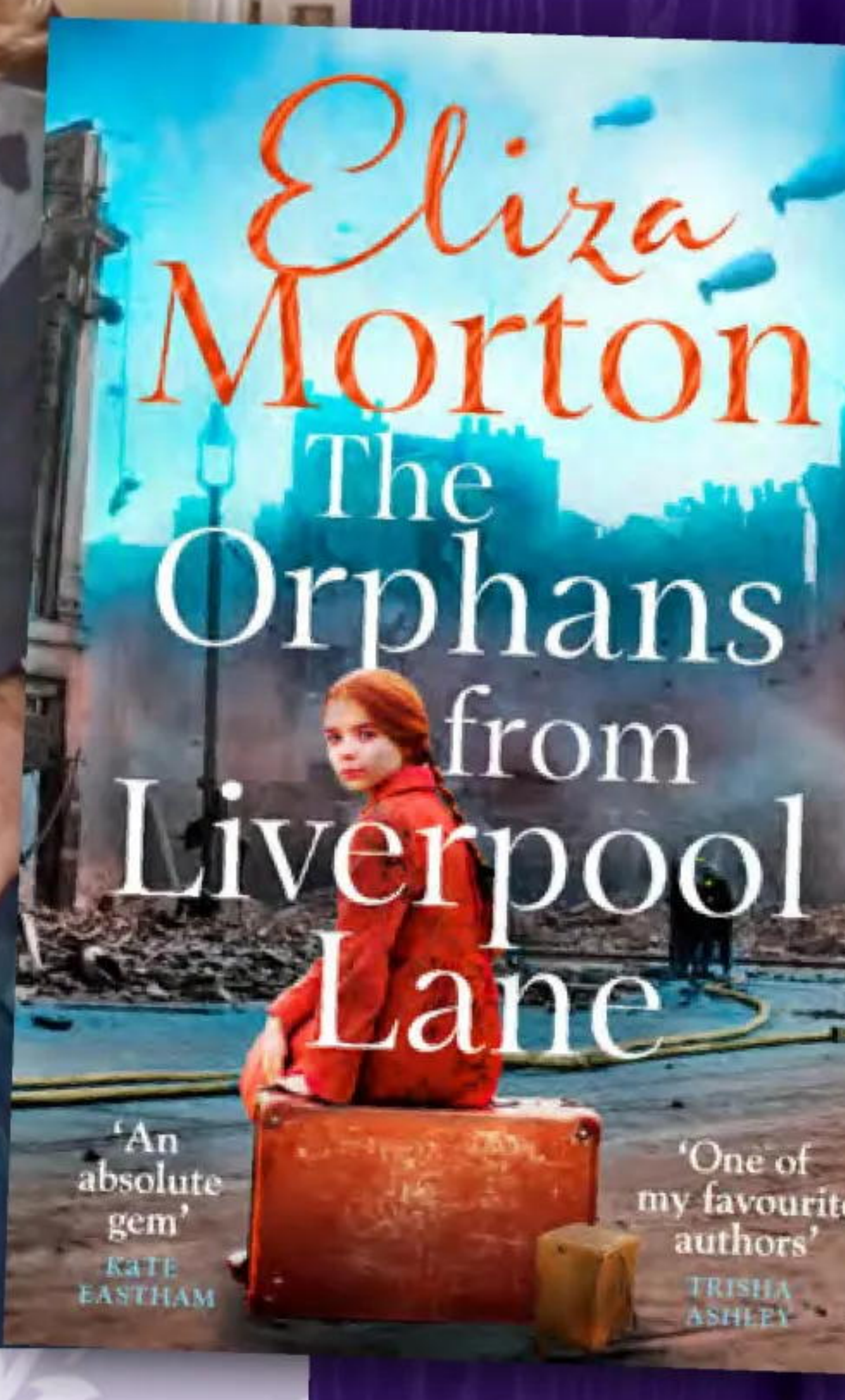
**Above left:** Elizabeth as Madeline Bassett in *Jeeves and Wooster*, with Hugh Laurie as Bertie Wooster.

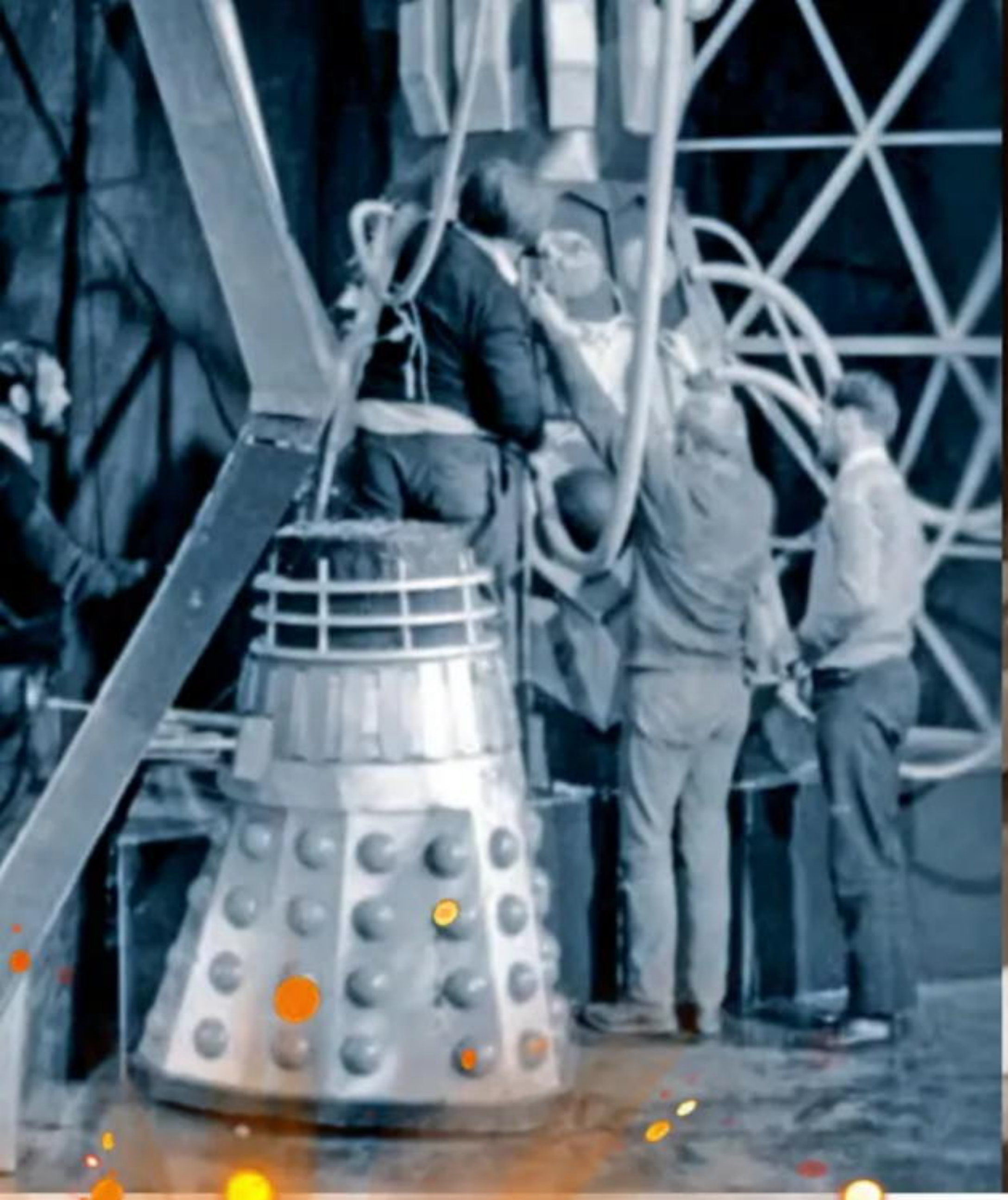
**Above centre:** As Lucinda in *Watching*, with Paul Bown as Malcolm.

**Above right:** Elizabeth acted alongside her husband in *The Secret History* (Big Finish, 2015).

**Below left:** The family in the early 2010s. Back row: Peter, Elizabeth, and Georgia and David Tennant. Front row: Joel and Louis Davison, with Stanley the dog and Ty.

**Below right:** Elizabeth's new novel, written under her pen name Eliza Morton, is out now.


Eliza Morton
The Orphans from Liverpool Lane
'An absolute gem'
KATE EASTHAM
'One of my favourite authors'
TRISHA ASHLEY



# WORKING WONDERS

Visual effects designer Peter Day passed away on 13 March. **JONATHAN HELM** hears colleagues and family recall his pioneering work on *Doctor Who*, and more…

**Above left:** Working on the Emperor's chamber for *The Evil of the Daleks* (1967). Photo © Peter Day.

**Above centre and right:** Peter Day supervises model work for *The Evil of the Daleks*. Photos © Tony Cornell.

**Below left:** Day in the 1950s. Photo © Peter Day.

**Below right:** With Michaeljohn Harris, working on the Emperor Dalek. Photo © Peter Day.

Peter Day was a longstanding member of the BBC Visual Effects Department. In a career spanning four decades, he worked on many renowned BBC television programmes, including some of the best-loved episodes of 1960s and 70s *Doctor Who*.

Day was born in Richmond, Surrey in 1927 and attended Kingston Grammar School before volunteering for the Royal Army Service Corps in 1945. After demobilisation in 1948, he studied interior and furniture design at Kingston School of Art, and theatre design and millinery at Wimbledon School of Art. He gained experience at model-makers and in screen advertising before becoming a scenic artist at London's Arts Theatre. In 1952 he met Elizabeth Wallis at a coffee morning in Richmond and they married two years later.

In 1958 Day joined the BBC Visual Effects Department, becoming the first new staff member to work alongside its founders, Jack Kine and Bernard Wilkie. Day initially worked as an effects assistant on BBC Schools programmes, focusing on educational content. However, as his responsibilities expanded, he started contributing to drama productions like *Quatermass and the Pit* (1958-59).

When *Doctor Who* began production in 1963, BBC Visual Effects had a relatively limited role, as most of the effects work was outsourced to external contractors. However, Day and his colleagues were frequently present on set, taking charge of prop operation and attending to last-minute repairs as required. Day was in the studio when the first episode, *An Unearthly Child*, was recorded, and he made several props for the series during the William Hartnell era.

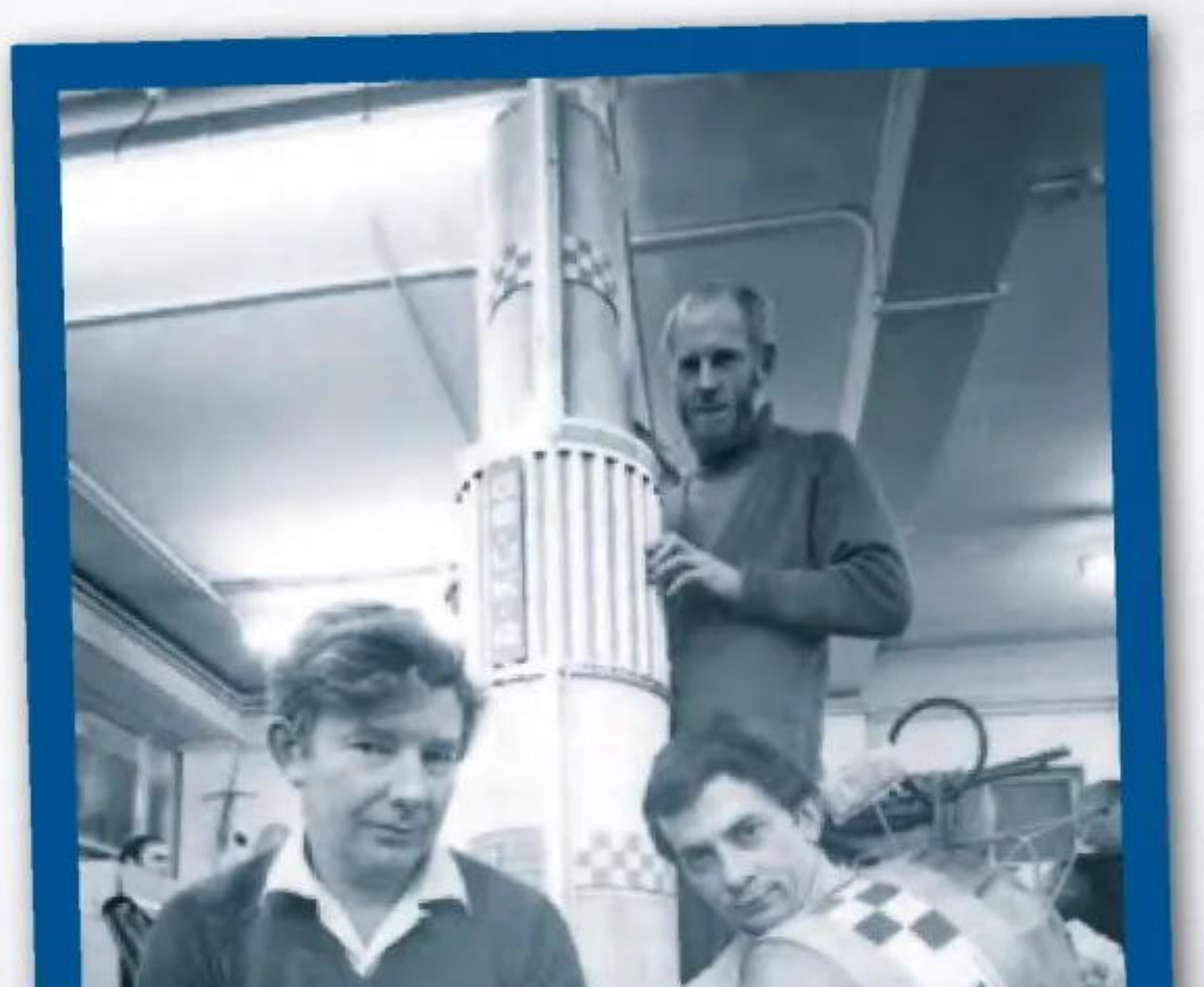
*The Evil of the* Daleks (1967) was the first *Doctor Who* story to be wholly handled by BBC Visual Effects. An ambitious serial, it was entrusted to two of the department's most experienced members, Day and Michaeljohn Harris. Episode 7's climactic battle in Skaro's Dalek city necessitated extensive model filming at Ealing Studios. In an Audience Research Report dated 2 August 1967, one viewer praised the episode's effects as "absolutely marvellous".

Day and Michaeljohn Harris were back again for the next serial, *The Tomb of the Cybermen* (1967). One memorable effect involved Day using firefighting equipment to

pump foam through a dying Cyberman's chest unit. Prior to filming at Ealing, he tested the effect on himself to make sure it would be safe for the actor inside the costume. The final effect was so gruesome that it prompted numerous complaints from viewers, which Day later admitted was a source of considerable pride.

For *Fury from the Deep* (1968), Day designed and operated the seaweed monster costume that was used during pre-filming at Ealing. The X-shaped costume required him to hold his arms aloft inside it for long periods of time. In one scene, he was inside a foam-filled pipeline column, with a string attached to his foot for the cue to emerge. When the air ran out, and after holding his breath for as long as possible, Day had no choice but to smash his way out of the column, despite not having received his cue. Luckily, it was captured on camera, so the scene was successfully completed in one take.

During the late 1960s and early 70s, the Visual Effects Department expanded significantly, increasing from a dozen members to over 30, including new effects assistants Tony Harding and Mat Irvine.



"Peter was the one who showed me around when I joined the department," says Tony, who worked extensively with Day over the years. "He was a very generous man, very helpful and reassuring. Peter assigned me my first task of creating a pirate's treasure chest. I started meticulously crafting a detailed prop, but Peter intervened, took the saw from my hand, and cut off the unnecessary parts, reminding me that it would only be on screen for about 40 seconds. He transformed the chest by smearing it with a mixture of paint and Artex, giving it an aged appearance. He was exceptionally clever and often underestimated as a designer."

"Peter had been with the department for quite some time when I joined," recalls Mat Irvine. "He was very welcoming, and he was one of those rare individuals whom nobody had a negative word to say about. He always had a smile on his face. I can only recall one instance when he got angry and stormed out of the workshop, but that happened to all of us at some point. Even when everything seemed to be falling apart, Peter maintained his smile. He had a wry perspective on things."

*The Ambassadors of Death* (1970) was one of those rare occasions when Day lost his temper. Having designed and constructed intricate spaceship models for the serial, he was disappointed to learn that the model filming would be overseen by Visual Effects assistant Ian Scoones, due to his extensive experience of model filming for Century 21 and Hammer Film Productions. Day voiced his objections to Jack Kine, feeling insulted by the decision to have Scoones supervise his model shoot.→

MARS
PROBE
BRITISH SPACE CORPORATION

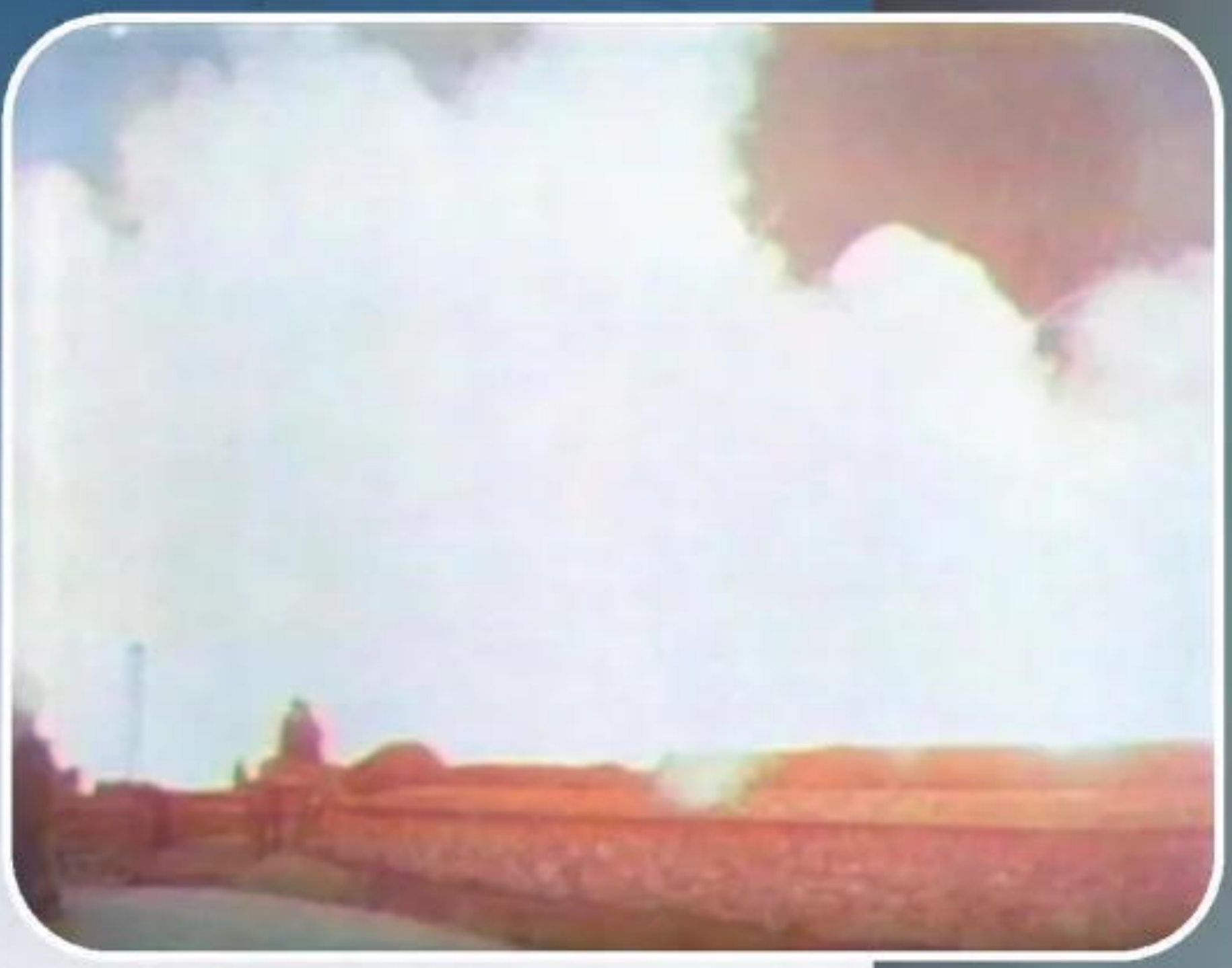
**Above left:** Day operated the seaweed creature in *Fury from the Deep* (1968). Photo © Tony Cornell.

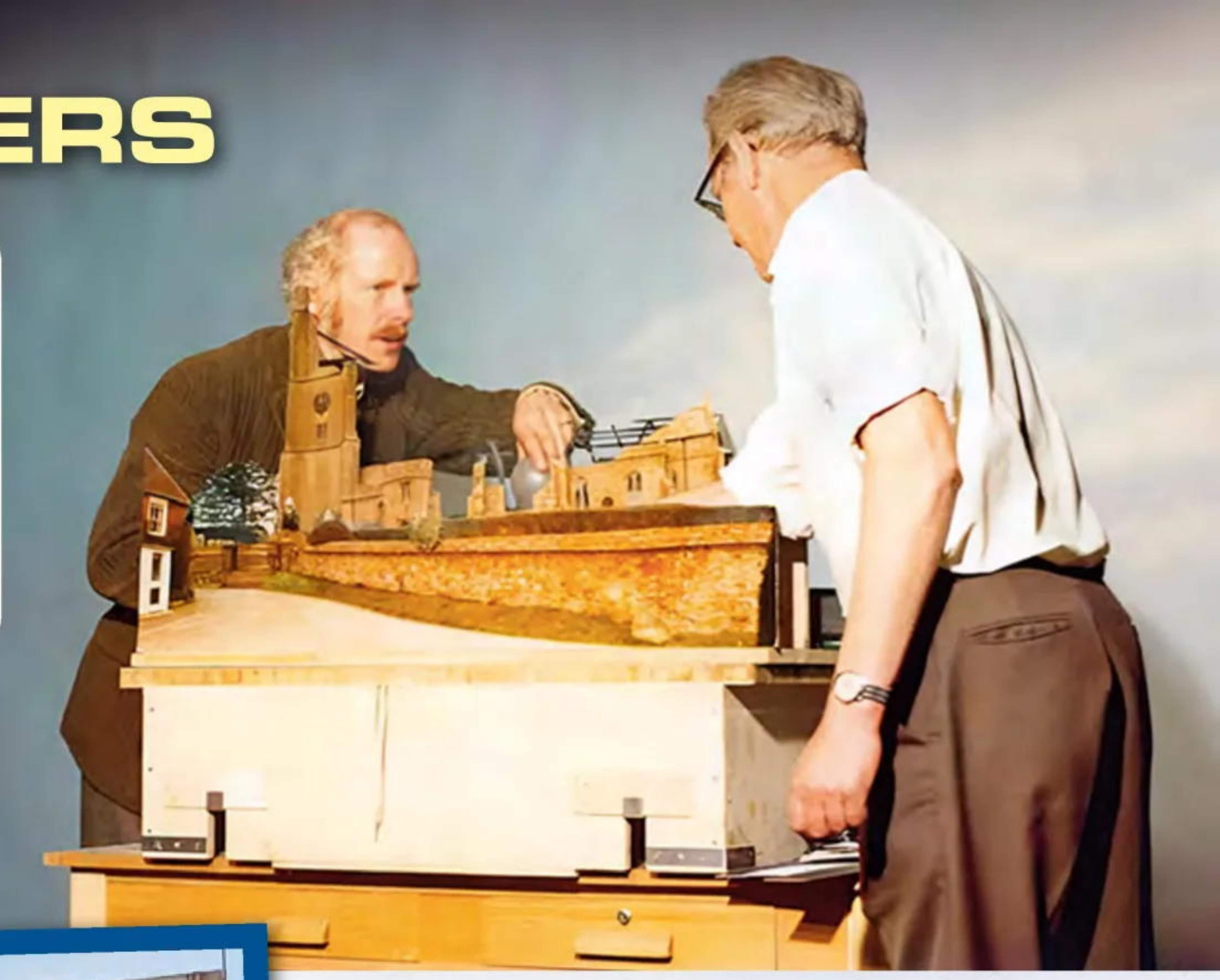
**Above right:** At the Visual Effects Department workshop at Television Centre in 1968.

**Left inset:** Foam emerges from a Cyberman's chest unit – a memorable effect from *The Tomb of the Cybermen* (1967).

**Below left and right:** With colleagues from the Visual Effects Department, posing with the spacecraft models constructed for *The Ambassadors of Death* (1970).

**DAY AND HIS COLLEAGUES WERE FREQUENTLY ON SET, TAKING CHARGE OF PROP OPERATION AND ATTENDING TO LAST-MINUTE REPAIRS.**





**Above left:** The church at Devil's End explodes at the climax of *The Dæmons* (1971).

**Above right:** Day with the model of the church.
Photo © Len Hutton.

**Right inset:** On set for the *Dad's Army* episode *We Know Our Onions* (1973).

**Below left and centre:** The eponymous creatures from *The Sea Devils* (1972).

**Below right:** Day on location with one of the monsters.
Photo © Peter Day.

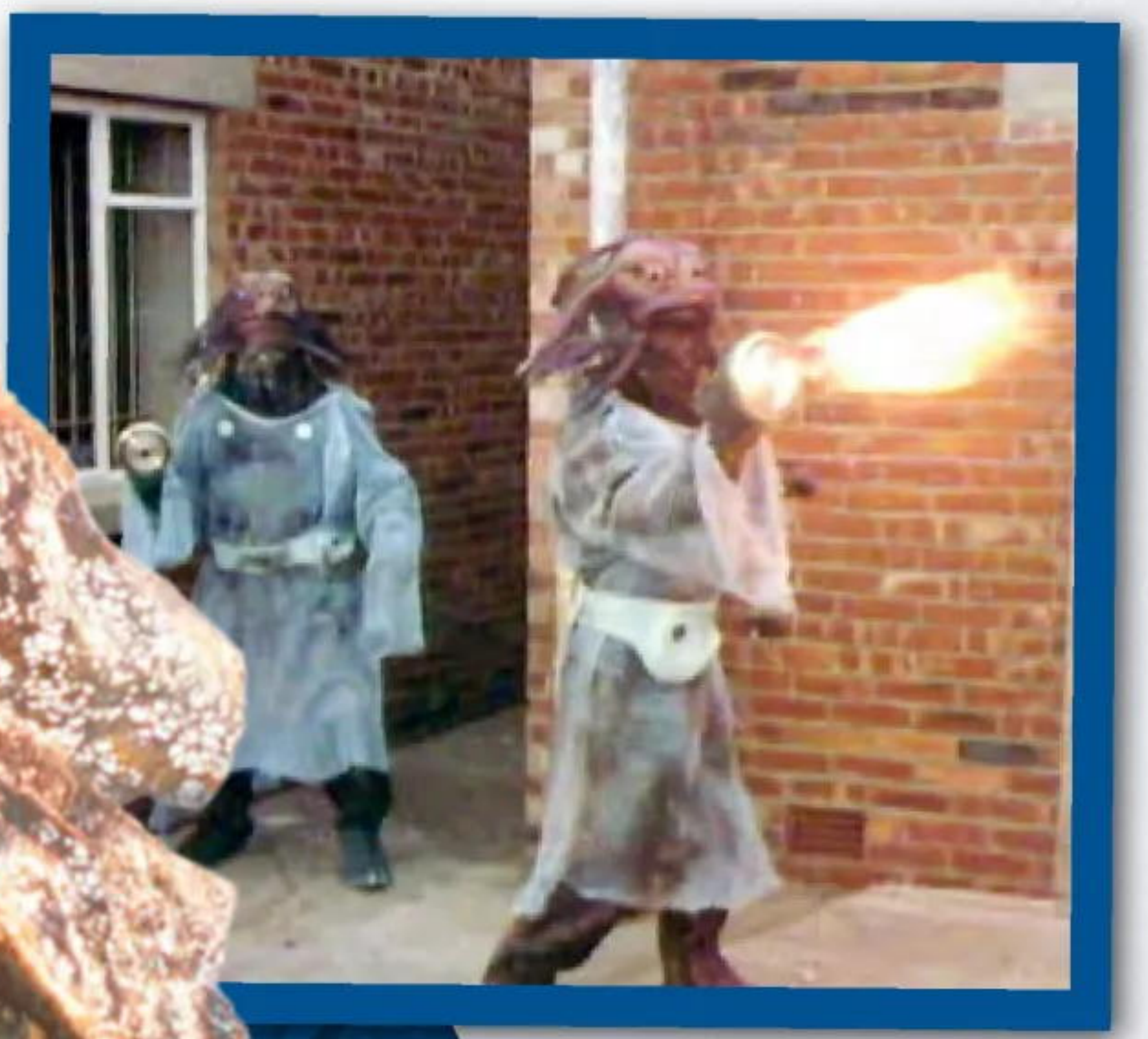
→Nevertheless, Day was back for *The Dæmons* (1971), which presented him with a heavy effects workload. His talent for finding simple solutions shone through when he used a tinsel-adorned metal hoop to represent the hole in the heat barrier in Episode Five. To achieve a distorted effect, the scene was filmed with a Vaseline-smeared lens. During filming, Day took photographs of the church in Aldbourne that was to play a pivotal role in the serial's explosive climax. His cost-effective solution was to use a two-feet-wide enlargement of one of the photographs, mounted on hardboard with the windows cut out. A flash charge was detonated behind the photo, resulting in a remarkably realistic effect. The shot was so convincing that it famously led viewers to complain to the BBC, mistakenly believing a real church had been destroyed.

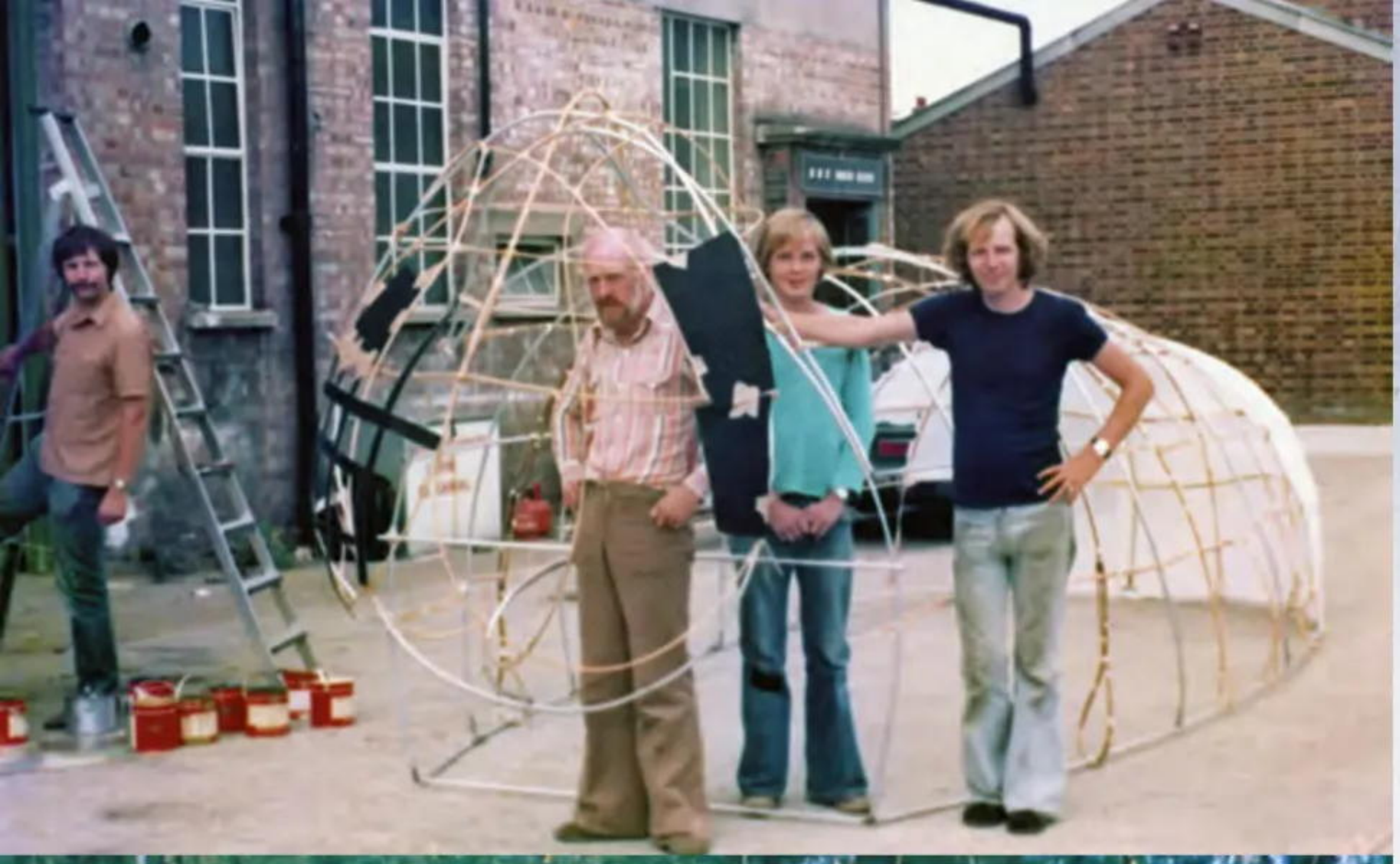
In *The Sea Devils* (1972), Day faced the challenge of creating distinctive handheld weapons for the eponymous creatures. Recognising that a 'ray gun' electronic effect wouldn't be practical for location work conducted on film, Day and his assistant Len Hutton devised a unique solution, using aluminium discs filled with flash wool and gunpowder. This resulted in a directional flash charge that projected forward by up to ten feet. While the guns could only be fired once in each shot, the effect made a suitable impact on screen.

During this period, Day was also working extensively on the popular sitcom *Dad's Army* (1968-77), creating special props and accurate replicas of Second World War weaponry. He was heavily involved, too, with *The Goodies* (1970-80), the often surreal comedy series starring Graeme Garden, Bill Oddie and Tim Brooke-Taylor. Given the show's unpredictable nature, it required significant input from BBC Visual Effects. "I was made up to acting designer on *The Goodies,* and Peter was the other designer," recalls Tony Harding. "We always had two designers working on it because most shots involved some kind of effect. We'd alternate teams, so that while one team was shooting, the other team was preparing.

"There was an episode featuring a giant Dougal from *The Magic Roundabout*," Tony adds. "I initially considered using metal frames to build the prop, but Peter suggested using strips of bamboo covered with chicken wire on a wheeled frame. We built it and covered it with raffia. I planned to make the face with fibreglass, but Peter wisely advised against it due to weight concerns. Instead, he suggested using papier-mâché. We had a limited budget, and my approach would have been too expensive. Peter excelled at finding fast and cost-effective solutions that still delivered impressive results."

Day's subsequent *Doctor Who* adventures included *The Monster of Peladon* (1974) and *Genesis of the Daleks* (1975), the latter introducing





Davros, creator of the Daleks. Day designed Davros, assigning John Friedlander to sculpt the head and Tony Harding to construct the chair. "It essentially resembled half of a Dalek but was lighter and shorter," Tony explains. "The chair was equipped with castors, allowing Davros to zip around the studio."

Day was back for *The Deadly Assassin* (1976), by which time Jack Kine had retired and Bernard Wilkie had become the head of the department. Wilkie subsequently announced his own departure and BBC Visual Effects underwent significant reorganisation. The department split into two divisions; one continued operating at Television Centre under the leadership of Michaeljohn Harris, and Peter Day supervised the other at the BBC's Windmill Road premises. Day had been scheduled to return to *Doctor Who* for *The Sun Makers* (1977), but in the end most of the work was handled by his assistant, Peter Logan.

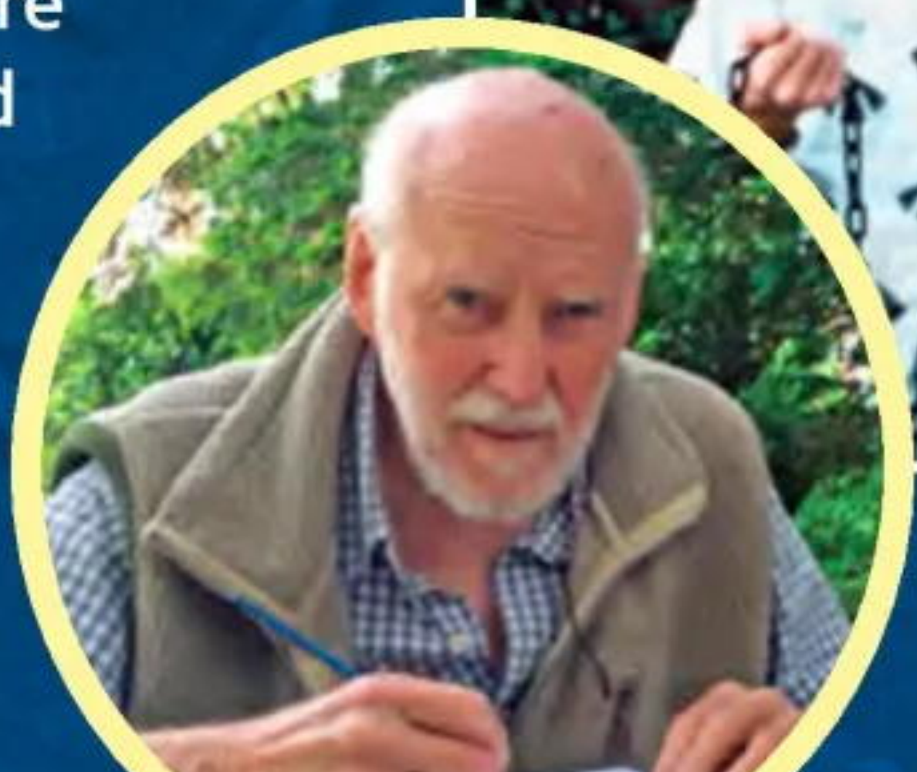
Day's eldest son Justin recalls that his father soon became dissatisfied with his new managerial position. "The politics of the department and managing finances became increasingly stressful," he remembers. "Father no longer enjoyed it because he wanted to be more hands-on."

After a few years assigning tasks to other designers, Day seized the opportunity to personally handle the visual effects for *Shackleton* (1983), a four-part drama-documentary about the explorer's Antarctic expeditions. "Peter loved working on *Shackleton* because he was passionate about boating," says Mat Irvine. "Generally, you didn't have much choice in what you worked on, but Peter had seniority at that point, so he probably managed to secure that project for himself. That was fair enough, because he was undoubtedly the right person for the job."

*Shackleton* turned out to be the final design project for Day prior to taking early retirement. Tony Harding recalls that "Peter had been at the BBC for a long time, he had a good pension, and I think he received an offer he couldn't refuse. Peter left at the right moment and enjoyed a long and happy retirement. He didn't want to be stuck in an office assigning work to others. He preferred being directly involved in making programmes."

In the words of Peter Day himself: "Back then, every job was an exciting challenge. Nothing had been tried and tested; you had to experiment to discover a new approach on nearly everything you did. The whole thing was a schoolboy's dream." **DWM**

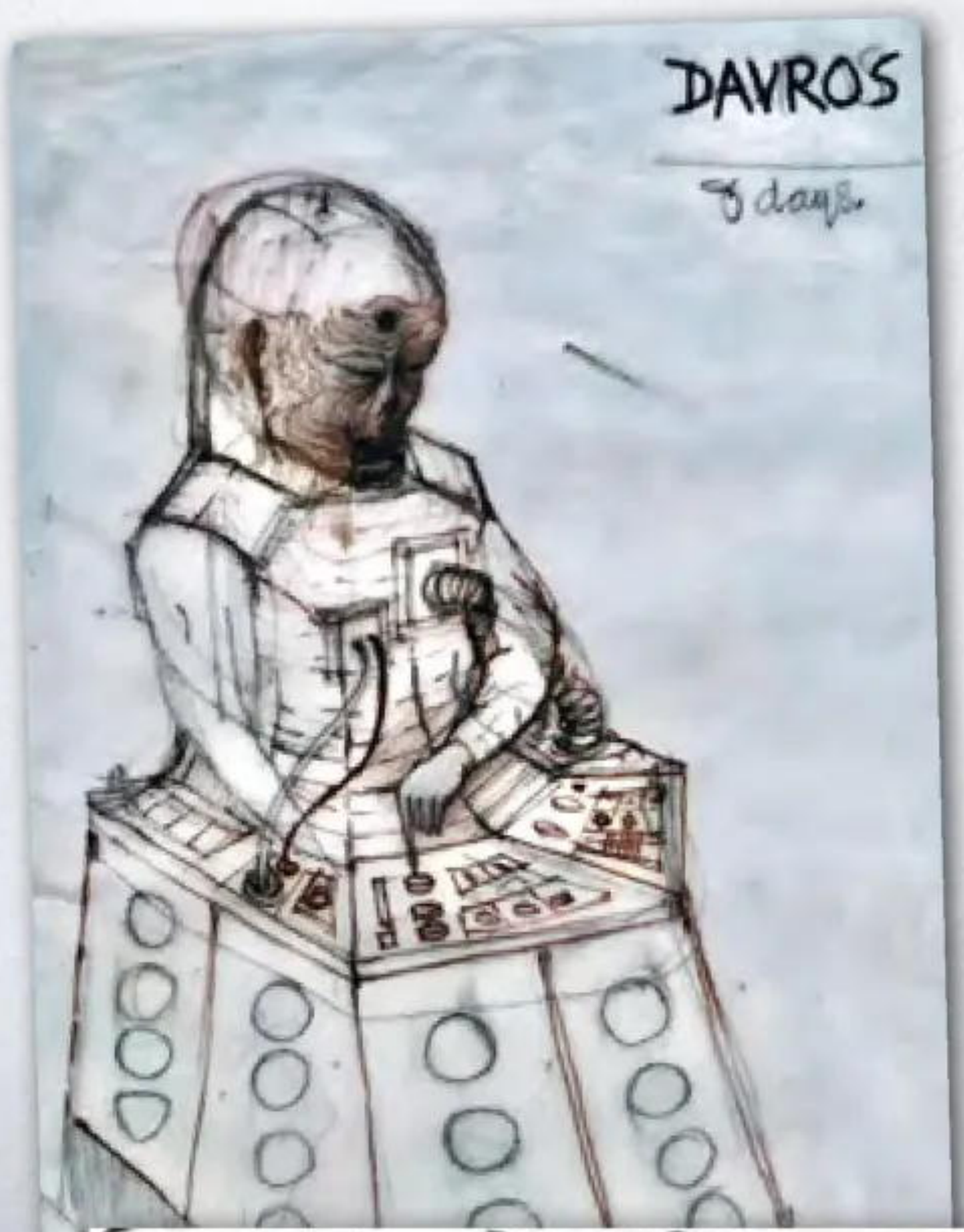
## SMOKE AND MIRRORS

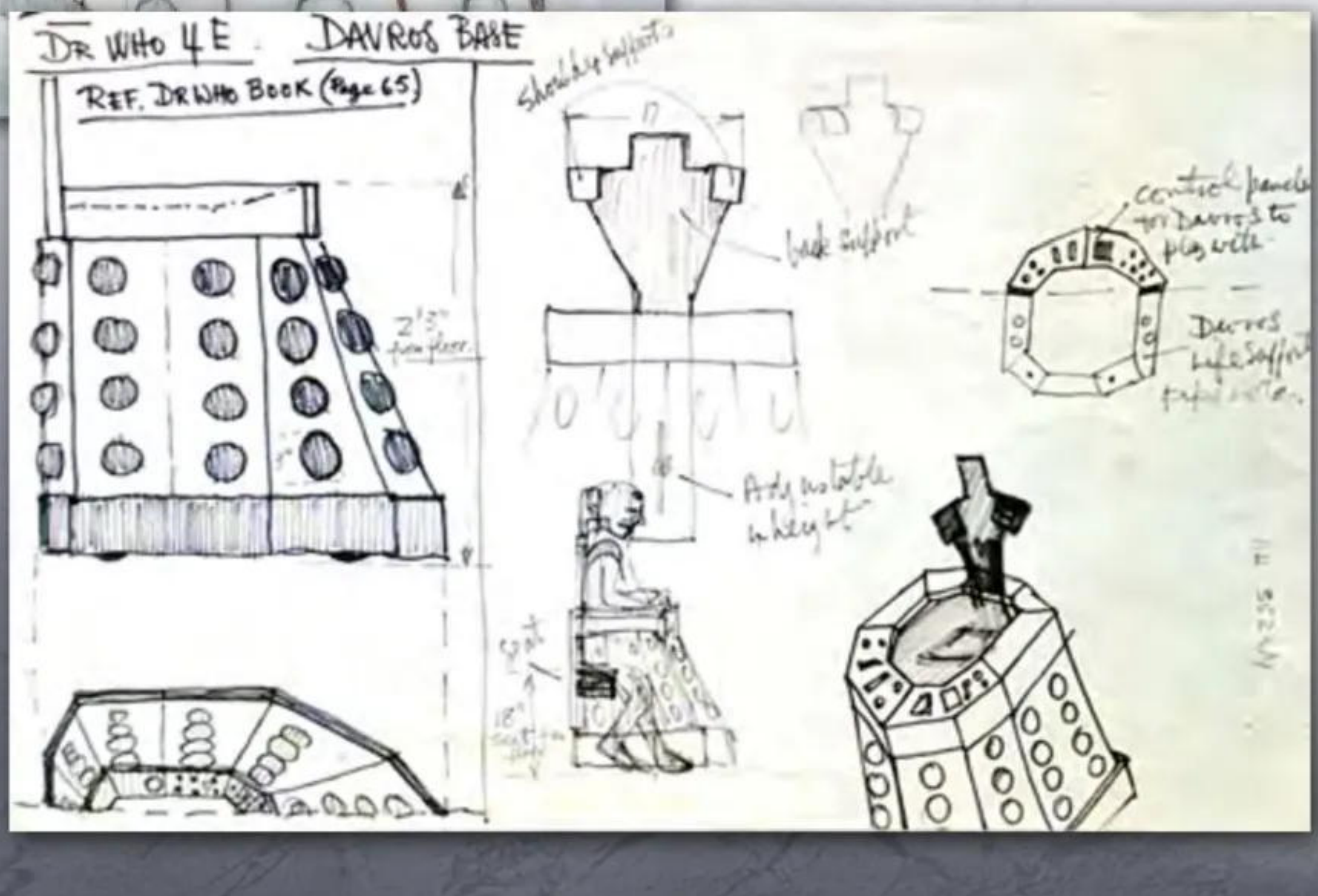


"The fifth of November was always a great occasion for our family because Father would come home with pyrotechnics from the department," says Justin Day. "They were called thunder-flashes and the resulting fireworks shuddered the earth for about a mile and a half around our house.

"My contemporaries have complained jokingly to me that some of their most traumatic childhood experiences included seeing Davros and other monsters in Father's *Doctor Who* episodes. He made everything from pieces of cardboard, string and bits of glue – it was all smoke and mirrors. But those images are permanently seared into people's memories."

Day's decision to leave the BBC when he did provided him with the opportunity to enjoy more time with his wife Elizabeth, sons Justin and Rupert, daughters-in-law Sue and Kate, and his grandchildren Phoebe, Rufus, Henry, Lola and Daisy. "As a family, we greatly benefited from Father's early retirement," confirms Justin. "My brother and I both had young families and our parents were free to become very involved in our family lives. Father had a BBC final pension salary which lasted him longer than the time he was *at* the BBC. He had a wonderful life."





**Top left:** Constructing the giant Dougal for *Goodies Rule – OK?* (1975). Photo © Mat Irvine.

**Above left:** The Goodies – Bill Oddie, Tim Brooke-Taylor and Graeme Garden – with the finished Dougal prop.

**Above right:** Family photos of Peter Day. Photos © Justin Day.

**Below left:** Day's design sketches for Davros; the character as he appeared on screen in *Genesis of the Daleks* (1975), played by Michael Wisher.

**Below right:** Working on a model ship for *Shackleton* (1983). Photo © Mat Irvine.

# QUICK DRAW

**JOHN ERASMUS** was storyboard artist on the forthcoming *Doctor Who* festive episode. The assignment required a lot of quick, loose drawing – as he tells **SIMON GUERRIER**.

“Until I was five, I was crazy about Jon Pertwee as the Doctor,” says John Erasmus. “But then my family moved to South Africa – and there was no TV, let alone any *Doctor Who*!” This was, of course, a tragedy, but young John took solace in *Doctor Who* novelisations. “The artwork on those was a formative influence on what I do now.”

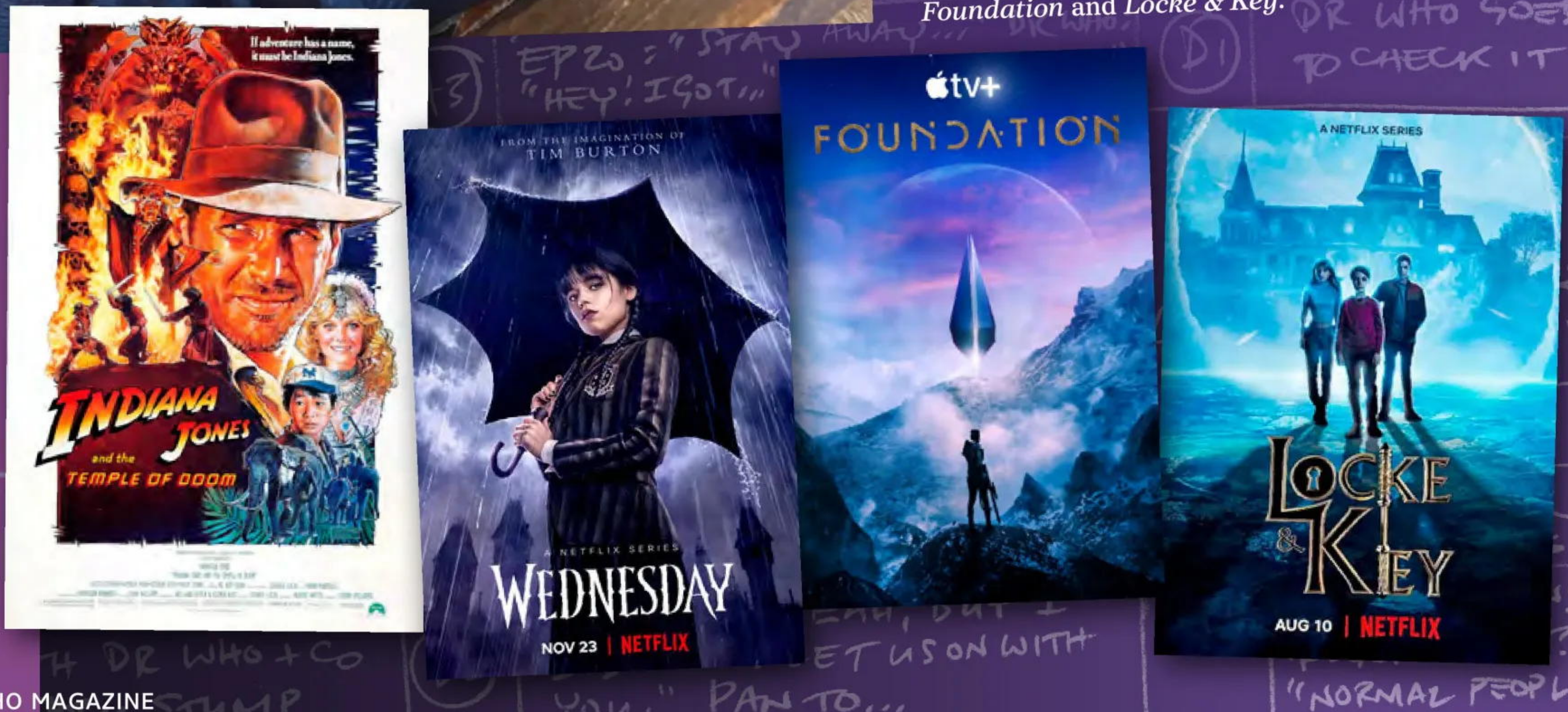
Other influences were *Mad* magazine and various comics. “In Port Elizabeth, where I grew up, there were these fantastic book exchanges where you could get old, tattered comics for the equivalent of 20p. I’ve still got this enormous collection of *Spider-Man*, *Conan the Barbarian* and *Luke Cage*. That was my passion.” Artwork by Will Eisner, Gil Kane, John Romita Sr and Ross Andru fired young John’s imagination. “And also Hergé. I wrote him a fan letter when I was about 14 and he sent me a signed drawing of Tintin.”

It clearly paid off to write letters. “When I was 18, I wrote to Robert Watts, the film producer who worked with Steven Spielberg. I was back in the UK and wrote that I wanted to be a storyboard artist – and, amazingly, he said to come in and meet him! I went to Pinewood Studios, where they were making *Indiana Jones and the Temple of Doom*, and was sort of an apprentice for a while.”

John worked in comics throughout the 1990s, but it was his work on various short films that led to him being recommended to directors. He’s now primarily a storyboard artist, his recent credits including such hit TV shows as *Wednesday*, *Foundation* and *Locke & Key*.

**Above:** Storyboard artist John Erasmus at work.

**Right:** Some of the productions John has worked on.


If adventure has a name, it must be Indiana Jones.
INDIANA JONES and the TEMPLE OF DOOM
FROM THE IMAGINATION OF TIM BURTON
A NETFLIX SERIES
WEDNESDAY
NOV 23 | NETFLIX
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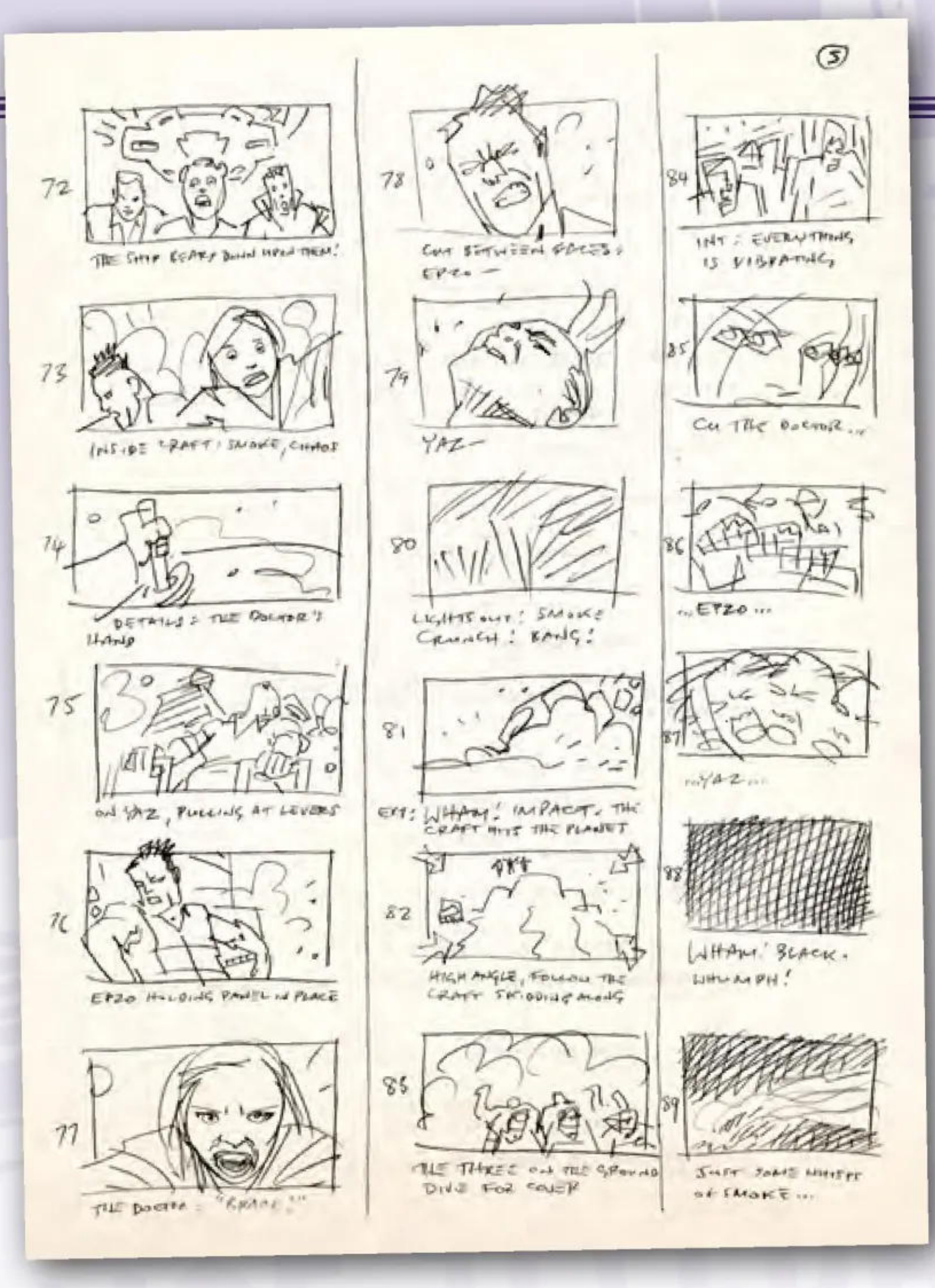

3
72
THE SHIP BEARS DOWN UPON THEM!
73
INSIDE CRAFT: SMOKE, CHAOS
74
DETAILS: THE DOCTOR'S HAND
75
ON YAZ, PULLING AT LEVERS
76
EPZO HOLDING PANEL IN PLACE
77
THE DOCTOR: "BRACE!"
78
CUT BETWEEN FACES: EPZO –
79
YAZ –
80
LIGHTS OUT! SMOKE CRUNCH! BANG!
81
EXT: WHAM! IMPACT. THE CRAFT HITS THE PLANET
82
HIGH ANGLE, FOLLOW THE CRAFT SKIDDING ALONG
83
THE THREE ON THE GROUND DIVE FOR COVER
84
INT: EVERYTHING IS VIBRATING
85
CU THE DOCTOR...
86
...EPZO...
87
...YAZ...
88
WHAM! BLACK. WHUMPH!
89
JUST SOME WHIFFS OF SMOKE...

**Far left and bottom right:** Two of John's storyboards for *The Ghost Monument* (2018).

**Above and bottom left:** The scenes as realised on screen.

**Below:** Director Mark Tonderai.

### How did you get the job on *Doctor Who*?

I've been working with Mark Tonderai since about 2008 when he directed his first film, *Hush*. That was successful, he got picked up by an American producer, and went on to do *House at the End of the Street* starring Jennifer Lawrence – and he got me in on that, too. Over the years, we've done loads together. I worked with Mark on his two previous episodes of *Doctor Who*, *The Ghost Monument* and *Rosa* [both 2018]. When he got this festive episode, he brought me along.

### So you went with him to Cardiff?

No, I'm much happier at the inception stage creatively, where the whole story is mapped out. My job was to lay out Mark's entire vision for the episode, so it would be clear to everyone what he intended to do.

### Where did you work, then?

A shed in my garden in London. It's a bit overgrown at the moment because I'm doing no-mow May.

### What did storyboarding the festive episode involve?

Mark and I have evolved two systems. Once I've read the script, we meet up and he talks me through it. I then sketch it there in the office with him. As I draw, he'll say: "In closer on them", or "More like this." Or he'll film himself in a sort of performance, walking round the room, talking me through what he wants. I can then replay that and sketch it out as he describes it.

### What kit do you use to create the storyboards?

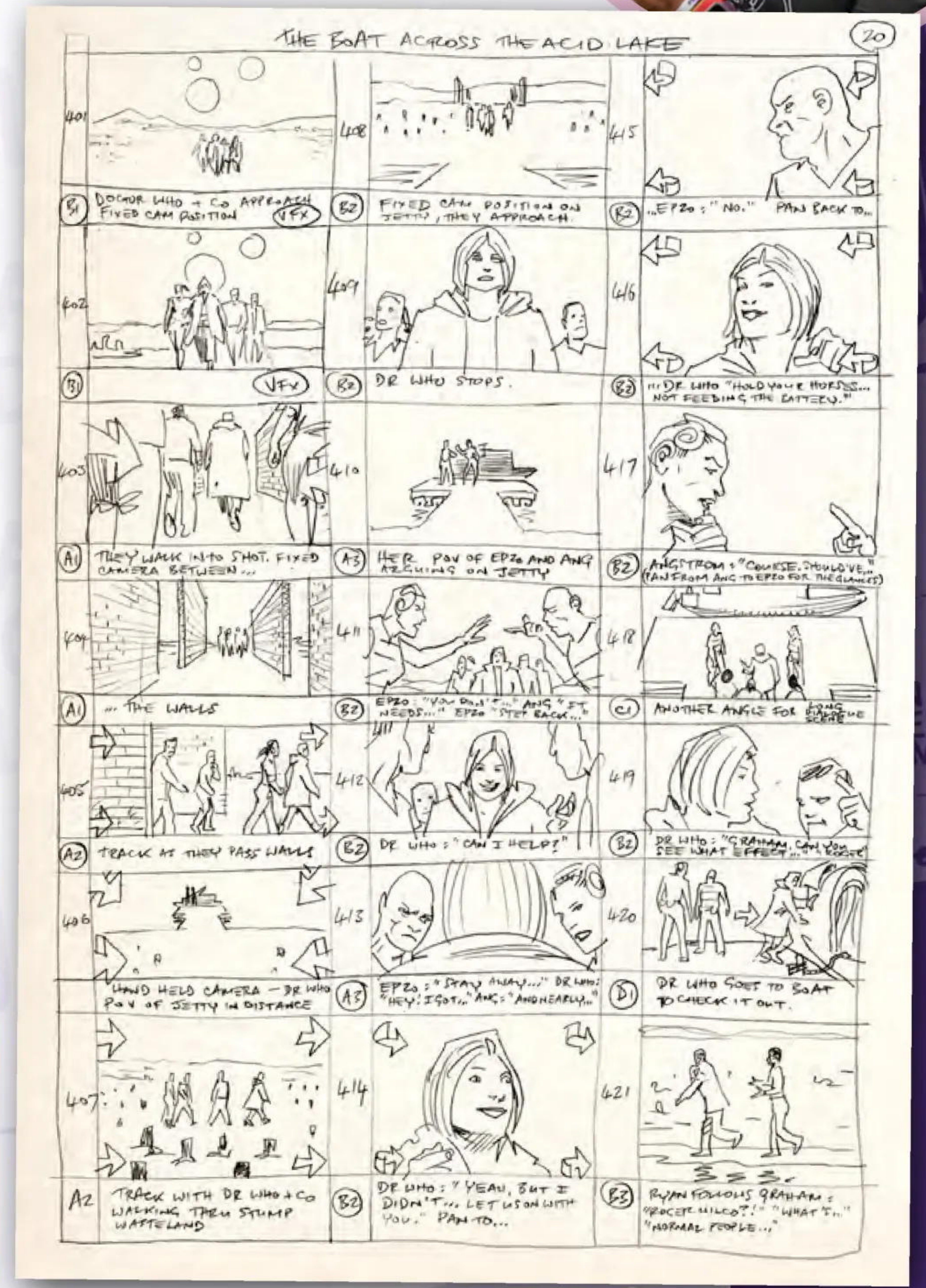
Oh, it's all pretty low tech. I've got a drawing board propped up at an angle in my shed. I use pen and paper these days, though I did go through a phase of using a tablet. If I'm drawing for a director I've not worked with much before, I tend to use a fairly standard style in indelible waterproof black ink, which I tighten up with magic markers. That's my default, but it takes time, and I can do twice as many sketches if it's just pencil and shading. Mark always wants the most storyboards from me; he likes to detail sequences over several pages. So, with him on the festive episode, it was very loose pencil drawing, and lots of it.

### Did Mark then take the storyboard to Cardiff for approval?

Yeah, it became part of his pitch to the production team. They had meetings about it, and Mark came back to me with some things he wanted redone, as they worked out exactly how it would go. The idea is that you get all those decisions worked out ahead of being on set, so you make the best use of time.

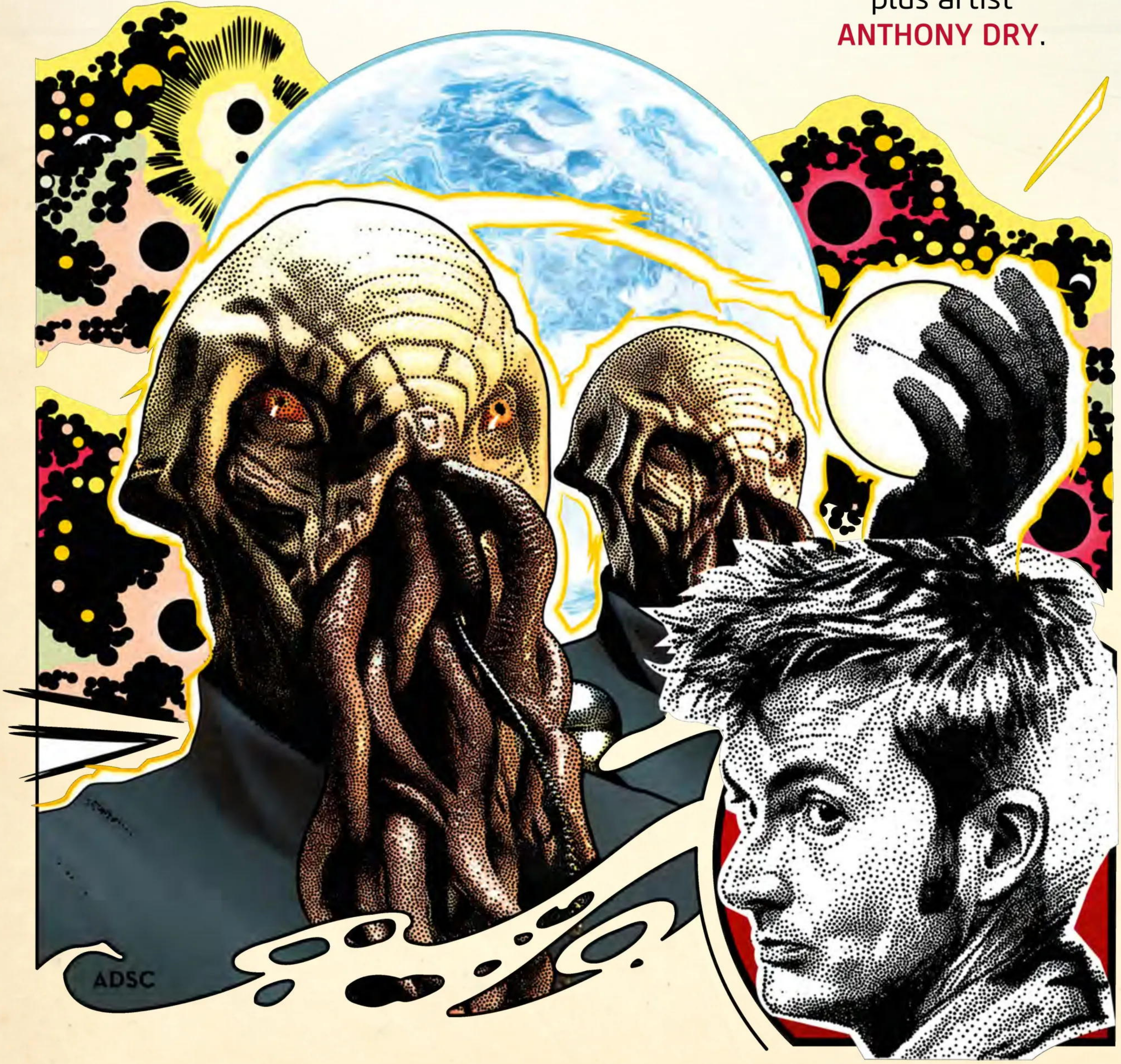
### What can you tell us about the festive episode?

Nothing! [He ponders...] It's *big*. **DWM**


THE BOAT ACROSS THE ACID LAKE
20
401
B1 DOCTOR WHO + CO APPROACH FIXED CAM POSITION VFX
402
B1 VFX
403
A1 THEY WALK INTO SHOT. FIXED CAMERA BETWEEN...
404
A1 ...THE WALLS
405
A2 TRACK AS THEY PASS WALLS
406
HAND HELD CAMERA – DR WHO POV OF JETTY IN DISTANCE
407
A2 TRACK WITH DR WHO + CO WALKING THRU STUMP WASTELAND
408
B2 FIXED CAM POSITION ON JETTY, THEY APPROACH
409
B2 DR WHO STOPS.
410
A3 HER POV OF EPZO AND ANG ARGUING ON JETTY
411
B2 EPZO: "YOU DON'T..." ANG "IT NEEDS..." EPZO "STEP BACK..."
412
B2 DR WHO: "CAN I HELP?"
413
A3 EPZO: "STAY AWAY..." DR WHO: "HEY! I GOT..." ANG: "AND NEARLY..."
414
B2 DR WHO: "YEAH, BUT I DIDN'T... LET US ON WITH YOU." PAN TO...
415
B2 ...EPZO: "NO." PAN BACK TO...
416
B2 ...DR WHO "HOLD YOUR HORSES... NOT FEEDING THE BATTERY."
417
B2 ANGSTROM: "COURSE. SHOULD'VE..." (PAN FROM ANG TO EPZO FOR THE GLANCES)
418
C1 ANOTHER ANGLE FOR LONG DIALOGUE SCENE
419
B2 DR WHO: "GRAHAM, CAN YOU SEE WHAT EFFECT..."
420
D1 DR WHO GOES TO BOAT TO CHECK IT OUT.
421
B3 RYAN FOLLOWS GRAHAM: "ROGER WILCO?!" "WHAT'S..." "NORMAL PEOPLE..."

# An Ood to Target

As the Target novelisations celebrate their 50th anniversary, **LILLIAN CRAWFORD** speaks to some of the people keeping the tradition alive – writers **PHIL FORD**, **STEPHEN GALLAGHER** and **KEITH TEMPLE**, plus artist **ANTHONY DRY**.

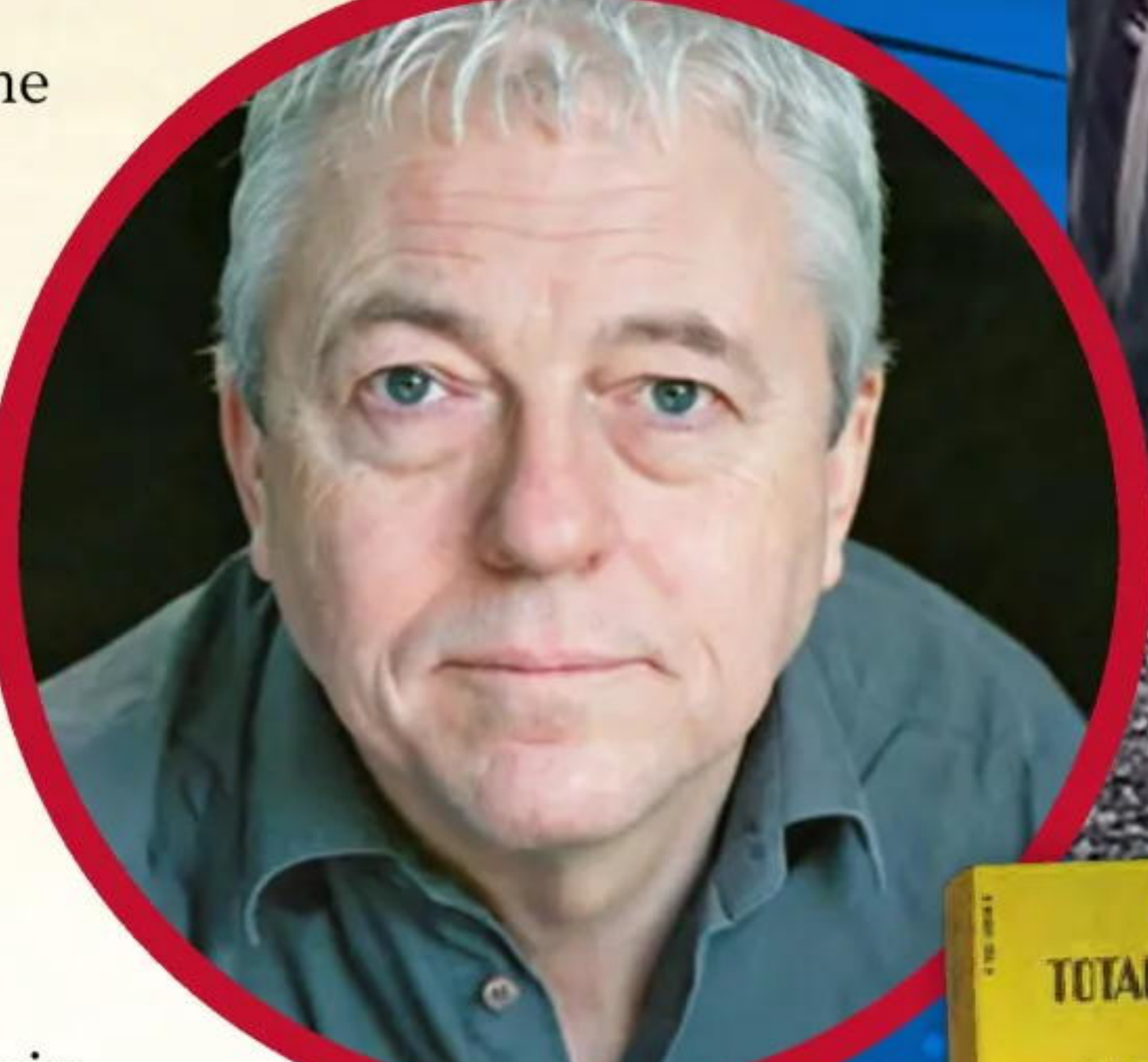


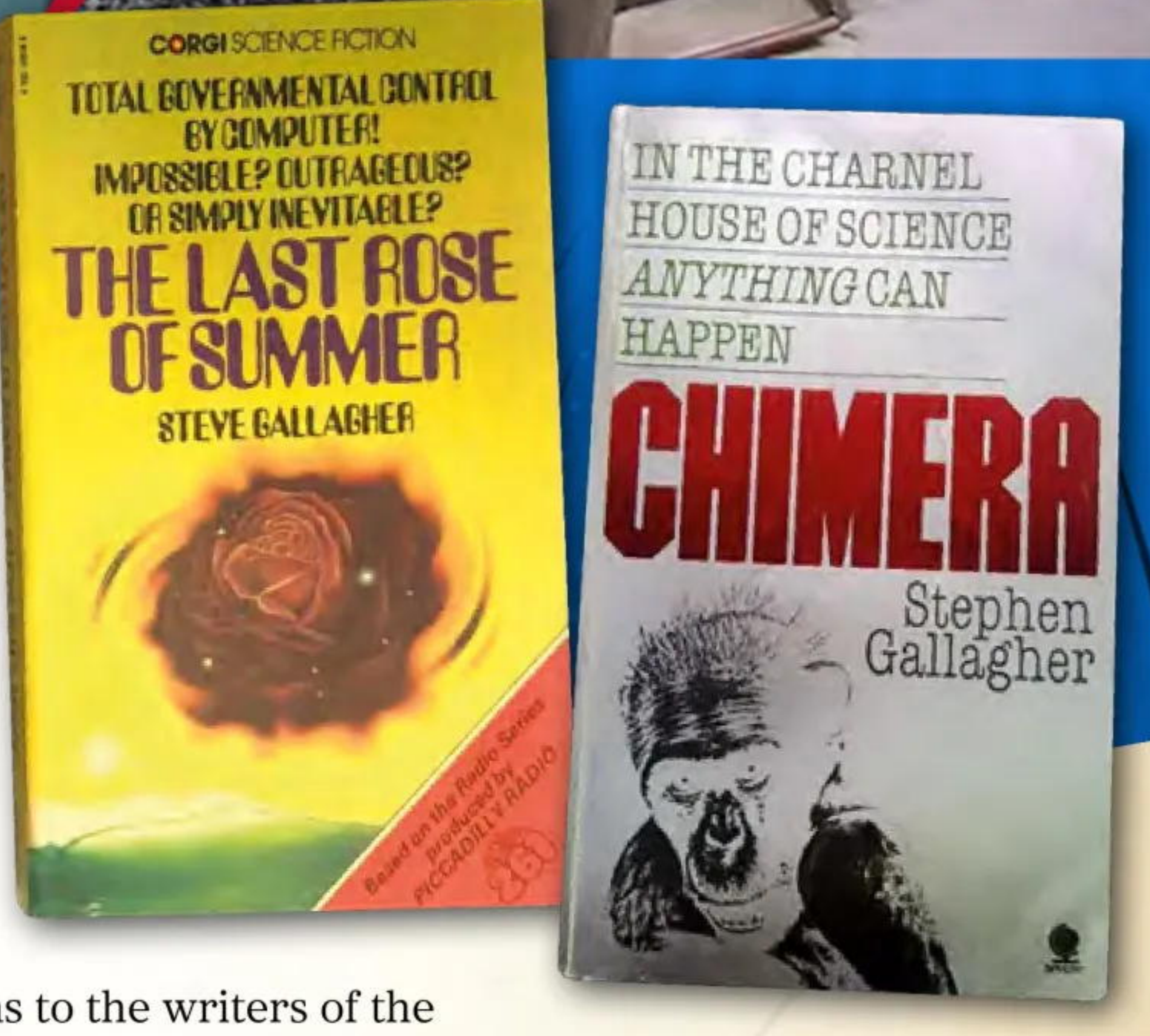
For *Doctor Who* fans in the last century, the novelisations published by Target Books were an essential resource, helping them fill in the gaps in their adventures in space and time. Prior to the 1980s it was practically impossible to see serials that had already been broadcast on television. Many from the show's first decade in particular seemed lost forever, meaning that novelisations were the only way to discover what had happened to the Doctor in those early days.

In the years since, the proliferation of DVD, Blu-ray and streaming has made it possible for viewers to catch up from the very beginning. Yet even those who grew up in the post-2005 era share with older viewers a nostalgia for the Target novelisations. Many continue to read the books even now – not only because the novelisations expand on the original stories, but because they connect us to the heritage of the programme. One of the most remarkable things about *Doctor Who* turning 60 in 2023 is how the series has united multiple generations in a fashion worthy of the Time Lords themselves.

The latest Target books, published on 13 July, include *Warriors' Gate and Beyond*, Stephen Gallagher's expanded version of a Fourth Doctor story from 1981. Joining the list are the Twelfth Doctor adventure *The Zygon Invasion*, by Peter Harness, and Pete McTighe's Thirteenth Doctor novelisation *Kerblam!* Two Tenth Doctor episodes have also been novelised – *Planet of the Ood* by Keith Temple and *The Waters of Mars* by Phil Ford.

These books have all been penned by the episodes' original scriptwriters, or co-scriptwriters. This has been Target's preferred approach for many years, though in the past original writers often declined the chance to novelise their own stories or were occasionally overlooked. The task fell almost by default to former script editor Terrance Dicks, who in 1974 was responsible for launching the range with *Doctor Who and the Auton Invasion* (based on Robert Holmes' 1970 serial *Spearhead from Space*). With his economical, to-the-point approach, Dicks' writing continues to influence the Target style.

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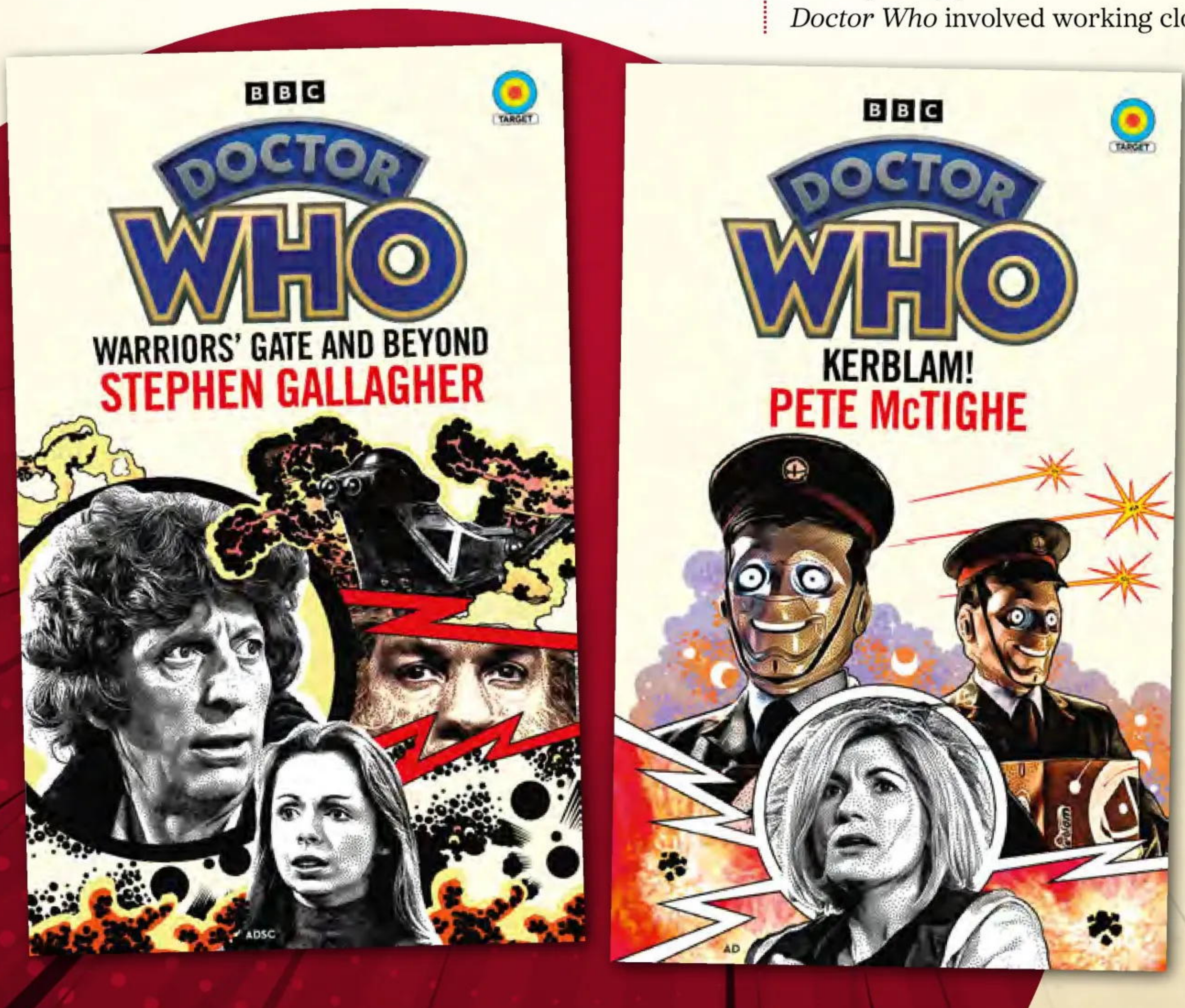
CHIMERA
Stephen Gallagher

**Entrusting novelisations to the writers of the television originals allows them to expand on details of character, place and plot.**

Entrusting novelisations to the writers of the television originals allows them to expand on details of character, place and plot. Material that ended up on the cutting-room floor is back in, sometimes sending the stories in entirely new directions that can shift their entire perspective. In many ways this is the main appeal of Target nowadays – creating something new that's only possible in the medium of the novel, transcending events and effects inhibited by BBC budgets, and allowing for streams of consciousness that would grow tiresome in voiceover.

"It began with a casual aside in [script editor] Chris Bidmead's office," Stephen Gallagher points out, recalling the novelisation process in the early 1980s. "*Who* writers had the option of turning their stories over to Terrance Dicks for adaptation, or they could tackle it themselves." For Stephen, to do it himself was a no-brainer; he'd already novelised his 1970s radio serial *The Last Rose of Summer* and completed his novel *Chimera*, which was subsequently published in 1982. The task of novelising *Doctor Who* involved working closely with Target editor Christine Donougher, who's gone on to become an award-winning translator of French and Italian novels by such authors as Sylvie Germain and Claudia Durastanti.

Stephen's first *Doctor Who* serial, *Warriors' Gate*, saw the final regular appearance of Lalla Ward as Romana and John Leeson as K9, with the Doctor attempting to escape from E-Space after a Tharil called Biroc takes control of the TARDIS. Stephen also novelised his second serial, *Terminus* (broadcast in 1983); together, the two books are the only ones in the Target range to use continuous prose, without chapters.→



**Opposite page:** Anthony Dry and Stuart Crouch's cover art for *Planet of the Ood*. Anthony's artwork adorns all the new Target books.

**Top left:** Writer Stephen Gallagher.

**Top right:** Biroc (David Weston), Romana (Lalla Ward) and K9 in the closing moments of *Warriors' Gate* (1981).

**Above:** Two of Stephen's novels – *The Last Rose of Summer* (1978) and *Chimera* (1982).

**Below:** The new Target books *Warriors' Gate and Beyond* and *Kerblam!*

# An Ood to Target

BBC
DOCTOR WHO
THE KAIROS RING
STEPHEN GALLAGHER
BEYOND THE DOCTOR
READ BY STEVEN PACEY

**Above left:** *The Kairos Ring* (BBC Audio, 2021) has been novelised for the Target book *Warriors' Gate and Beyond*.

**Above centre:** Dr Grace Holloway (Daphne Ashbrook) runs down a hospital corridor in the 1996 TV movie.

**Above right:** The Doctor (David Tennant) and Donna (Catherine Tate) talk to an Ood in *Planet of the Ood* (2008).

**Right inset:** A dying Ood in *Planet of the Ood*.

**Below left:** Early Target books *Doctor Who and the Doomsday Weapon* (1974) and *Doctor Who and the Ice Warriors* (1976).

**Below right:** Author Keith Temple.

→Stephen remembers that material had to be cut from the *Warriors' Gate* manuscript when Donougher couldn't get permission for a longer-than-usual page count. "This new edition restores the available material," he says, "and the additional stories take the characters into new territory."

By "additional stories", Stephen means two items appended to the novelised serial. The first is *The Kairos Ring*, which continues Romana's tale alongside a Tharil called Laszlo, riding the Time Winds to find the Sluagh. *The Kairos Ring* was released as an audiobook in 2021, but this novelisation also includes an exclusive new story, *The Little Book of Fate*, in which the Eighth Doctor follows a scream to a carnival in northern England, where he makes some surprising discoveries. For this new tale, Stephen rewatched the 1996 TV movie. "I enjoyed it way more than I expected to," he says. "So much of its tone and style prefigures the later revival. Grace Holloway's billowing slow-motion run down a hospital corridor to *Madam Butterfly*, that's pure 'New *Who*'."

*The Little Book of Fate* draws a direct line between the generations of *Doctor Who*, tying it neatly to the new novelisations. Two of these adapt Tenth Doctor adventures – *Planet of the Ood*, by Keith Temple, and *The Waters of Mars*, originally a collaboration between Phil Ford and Russell T Davies. The former was the fourth TV adventure for the Doctor and Donna Noble, in which they travel to the Ood-Sphere in the year 4126 and uncover the disturbing truth behind the Ood Operations company. The latter was a 2009 Special, which saw the Doctor venturing to the Red Planet in 2059 to visit the first human colony, Bowie Base One, commanded by Captain Adelaide Brooke.

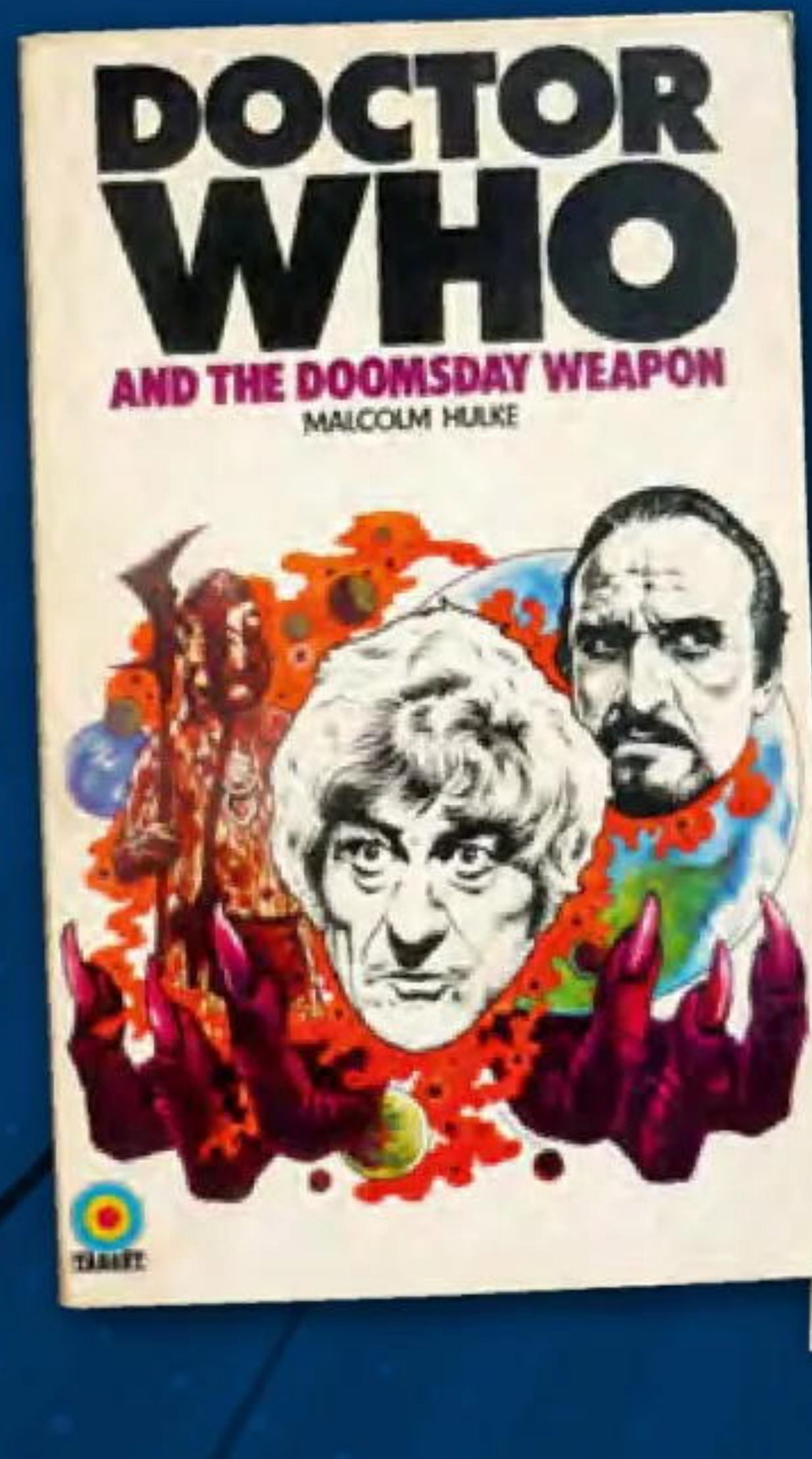
In reframing their episodes as prose, Keith and Phil adopted different approaches. "I avoided looking at the script or watching the episode for as long as I could," says Keith. "I wanted to get as much of an emotional feel for the story from memory as I could before I sat down to write. I felt it was important to have that distance from the TV episode. Then of course, when I watched the episode, it was embarrassing how many things I'd forgotten!"

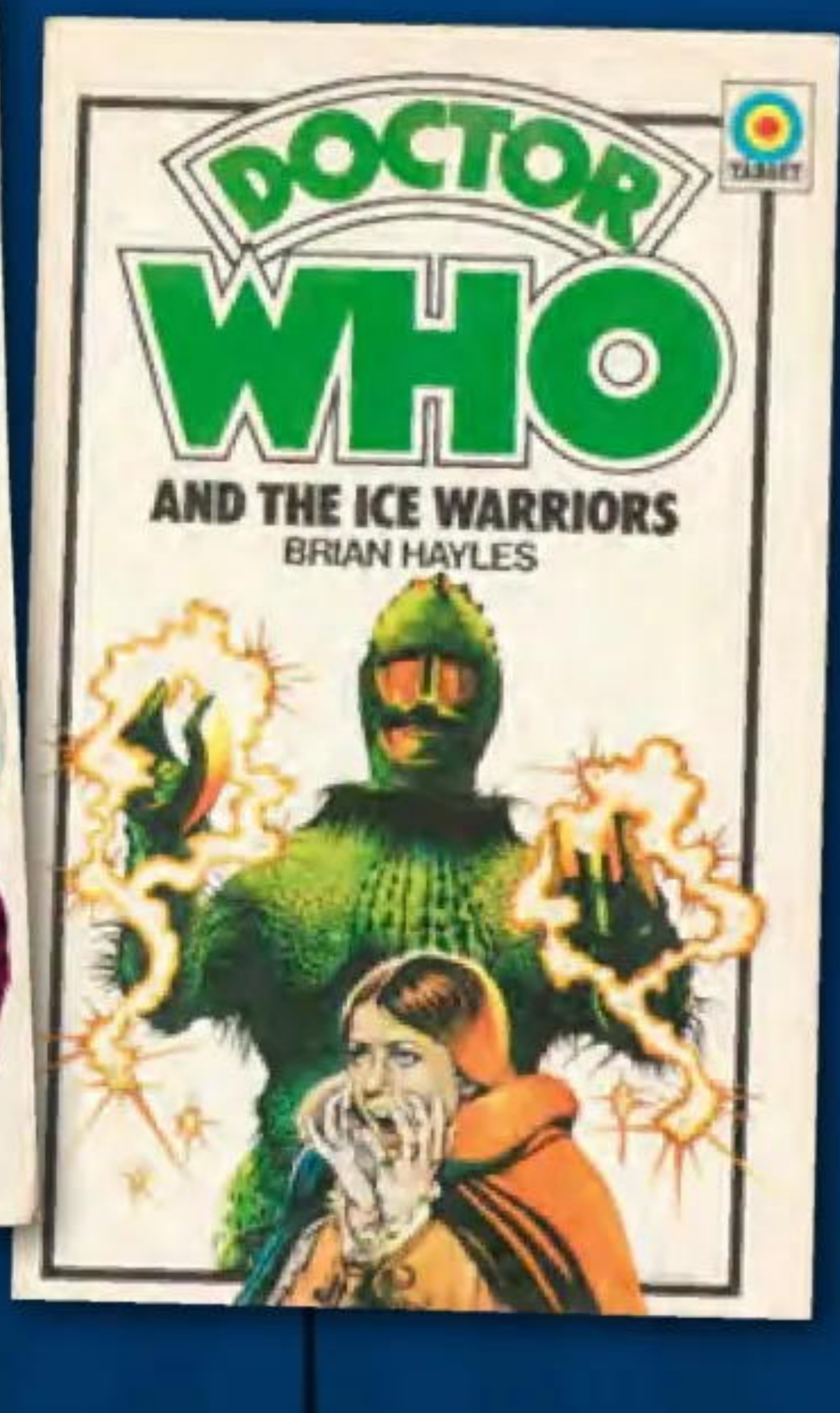
By contrast, Phil went straight back to the episode he wrote with Russell T Davies. "I spoke to Russell immediately after I was commissioned, just to let him know I was doing it," Phil says. "He immediately had one suggestion to add to the story, which I thought was a super-cool idea." He then re-watched the episode for the first time since its original broadcast, before turning to the final shooting script, which had been found by former script editor Gary Russell. "I didn't read the earlier drafts, which

## TEMPLE OF SECRETS

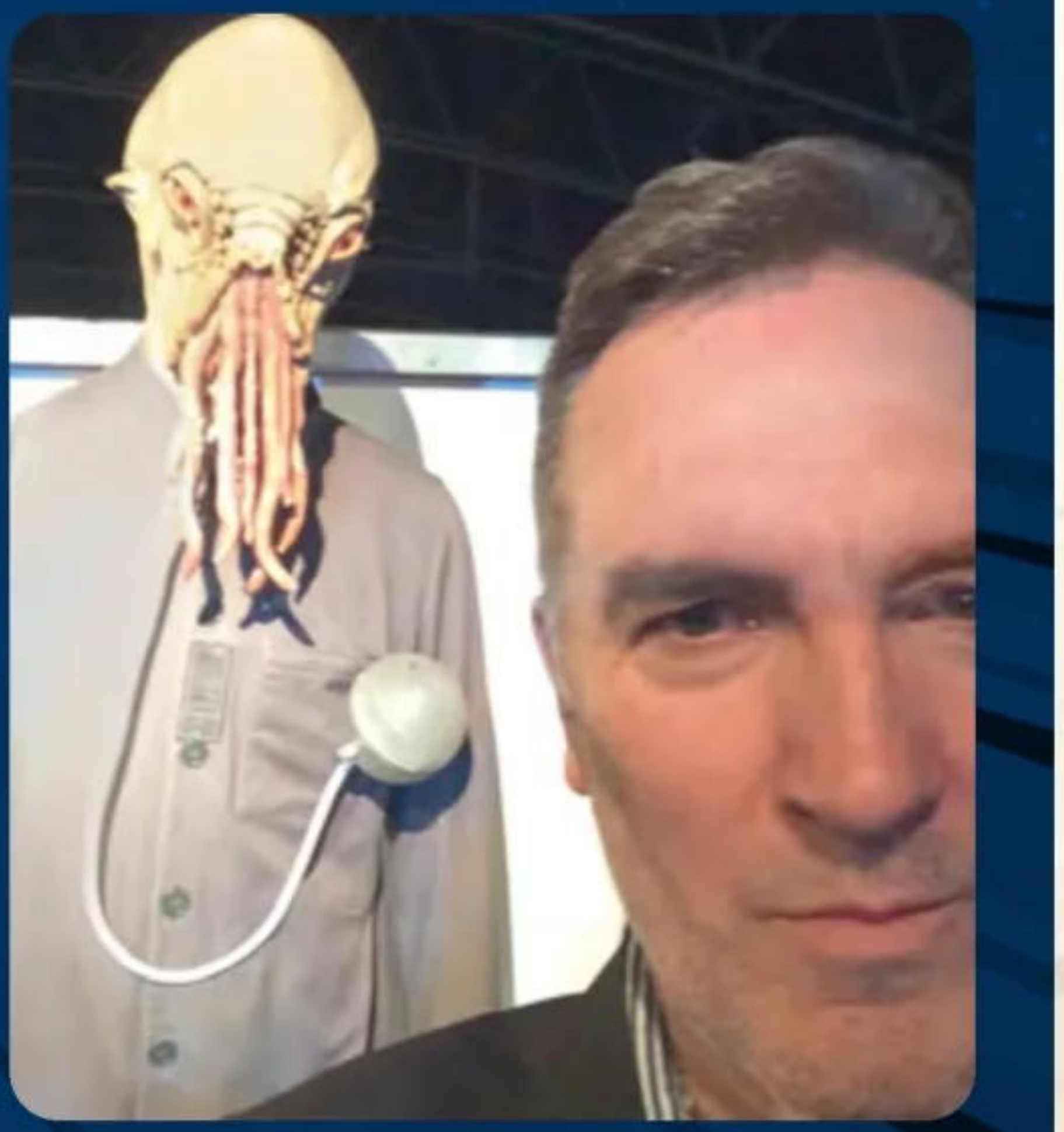
Target books mean a lot to many of the writers on *Doctor Who*. In fact, for some it's been a lifelong attachment.

"I was almost ten when the first three Target books appeared in the window of my local newsagent in the summer of 1973," Keith Temple recalls. "I bought all three. I thought that was it, but in 1974 my mother dragged me through the boring Fenwick department store in Newcastle, and there I saw *Doctor Who and the Doomsday Weapon* [adapted by Malcolm Hulke from his 1971 story *Colony in Space*]. Inside it was a list of further *Doctor Who* novels published and 'in preparation'.





"Every other Saturday I would jump on the X62 bus into Newcastle and trawl the bookshops for the latest Target titles. Getting *Doctor Who and the Ice Warriors* [by Brian Hayles] is especially vivid in my mind. Early in 1976, I queued outside WH Smith in Eldon Square to get it signed by Tom Baker. I was so shocked to see him looking exactly as he did on TV that I could barely answer him when he asked my name.



"So Target books were a big part of my childhood. They fed my imagination; they helped ease the pain when the show was off air. They gave me a glimpse of what the show was like in a previous era."

**"The original screenwriter can tap into the mechanics of what was going on in their head." PHIL FORD**

Gary also found, and never considered bringing material from those into the book," he admits.

While acknowledging that other writers can novelise *Doctor Who* stories, as Terrance Dicks so often did, both Phil and Keith prefer the books written by the authors of the TV scripts. "The original screenwriter can tap into the mechanics of what was going on in their head when they were putting the original on paper," Phil suggests. As an example, he mentions Andy Stone, the first human on Bowie Base One to be possessed by the Flood. When writing the script, Phil knew that Stone used to grow tomatoes in his father's greenhouse in the Midlands. Though there hadn't been room to put that bit of backstory in the episode, it's now preserved in the novel.

To show the value of having the original writer on board, Keith cites his favourite Target novelisation, *Doctor Who and the Crusaders* by David Whitaker. "The [1965] TV story was excellent, especially when you know it was shot entirely in a tiny studio," he says. "But in the book Whitaker expanded his own story and made it an epic adventure, where you could smell the heat of Palestine and feel the tension in King Richard's palace." Keith hopes that he's expanded *Planet of the Ood* in a similar way, especially in his descriptions of the Ood-Sphere and the internal lives of the Ood themselves.

"Originally I thought about telling the story from Donna's point of view, like David Whitaker did with Ian Chesterton in [the 1964 novelisation] *Doctor Who and the Daleks*," he adds. "But I also wanted to reveal more about the Ood and what was going on with them, internally and psychologically, and I couldn't have done that all from Donna's perspective."

Similarly, Phil Ford wanted to give more context to Adelaide's history in *The Waters of Mars*, expanding the childhood moment when she saw a Dalek during the events of *The Stolen Earth* (2008). It was in details and tangents like these that both writers found greater freedom than they had when working on their scripts. "When I wrote *The Waters of Mars* I wanted the Flood to be scary," Phil reflects. "To a large extent the make-up effects do that for you on telly. In the novelisation the horror has to have a psychological element; it has to prick the reader's own imagination and private fears." During production of the TV version, he adds, there were concerns that the story would be too frightening, especially regarding the eyes of those possessed by the Flood. "In the book it's seriously freaky eyes everywhere," he promises. "I don't ever let you forget about them!"

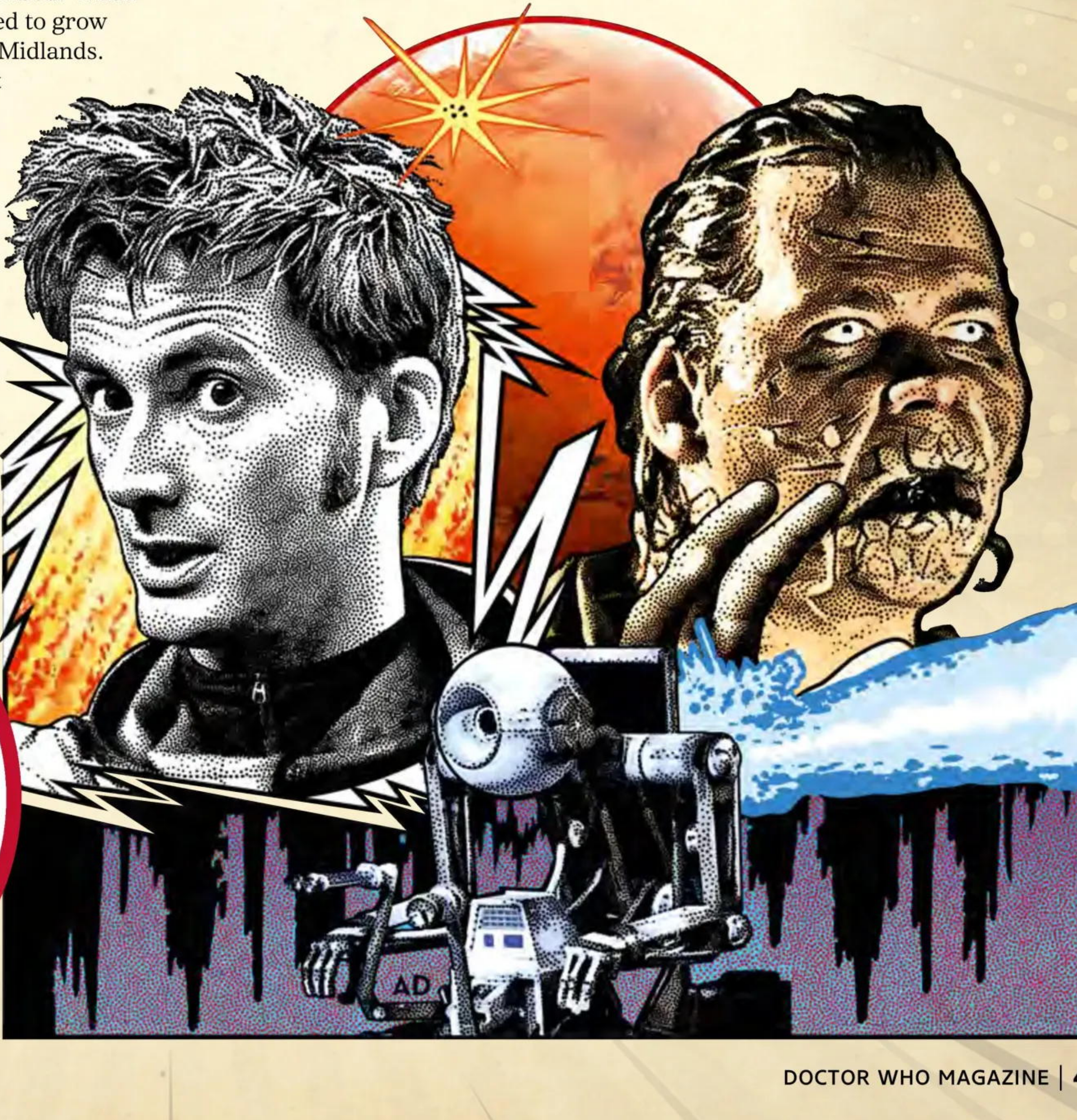
Keith was working with a species that, unlike the Flood, already existed within the world of *Doctor Who*, the Ood having been introduced in *The Impossible Planet*/*The Satan Pit* (2006). But he could still question their design. "I wondered why they always wore gloves," he says. "In the novel I was able to explain why." There are some rules imposed by Target, though, on what one can and can't write. Phil recalls receiving a note from his editor about his description of the Doctor's hair. "I described it as a 'mop'," he laughs. "But I was told that was how the Eleventh Doctor's hair was described in the Target books. So now the Tenth has a 'spiky tangle'!" →

**Left:** Maggie Cain (Sharon Duncan Brewster) is infected by the Flood in *The Waters of Mars* (2009).

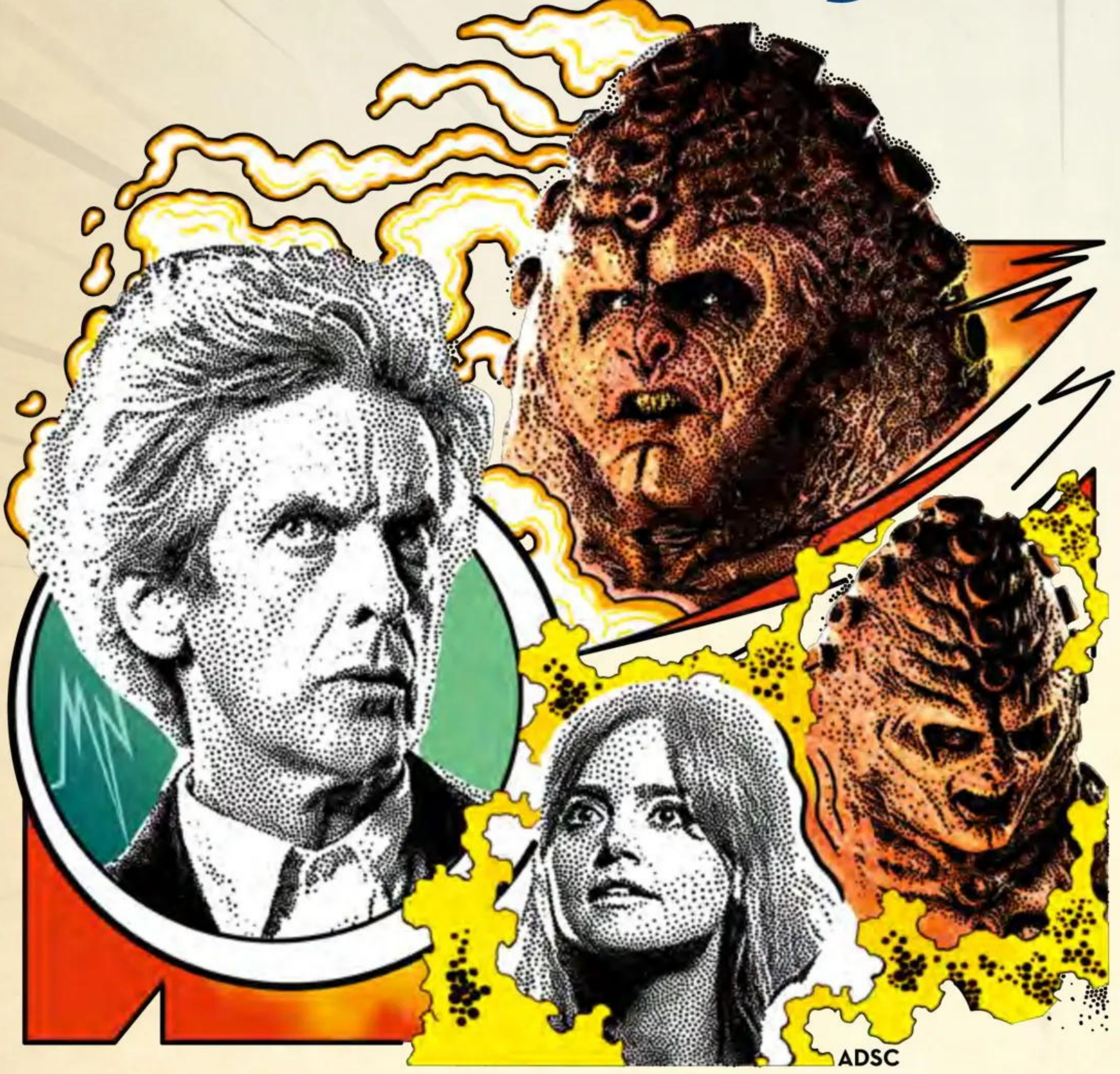
**Above:** Adelaide Brooke (Lindsay Duncan) in *The Waters of Mars*.

**Below left:** Author Phil Ford.

**Below right:** Cover art for *The Waters of Mars*.

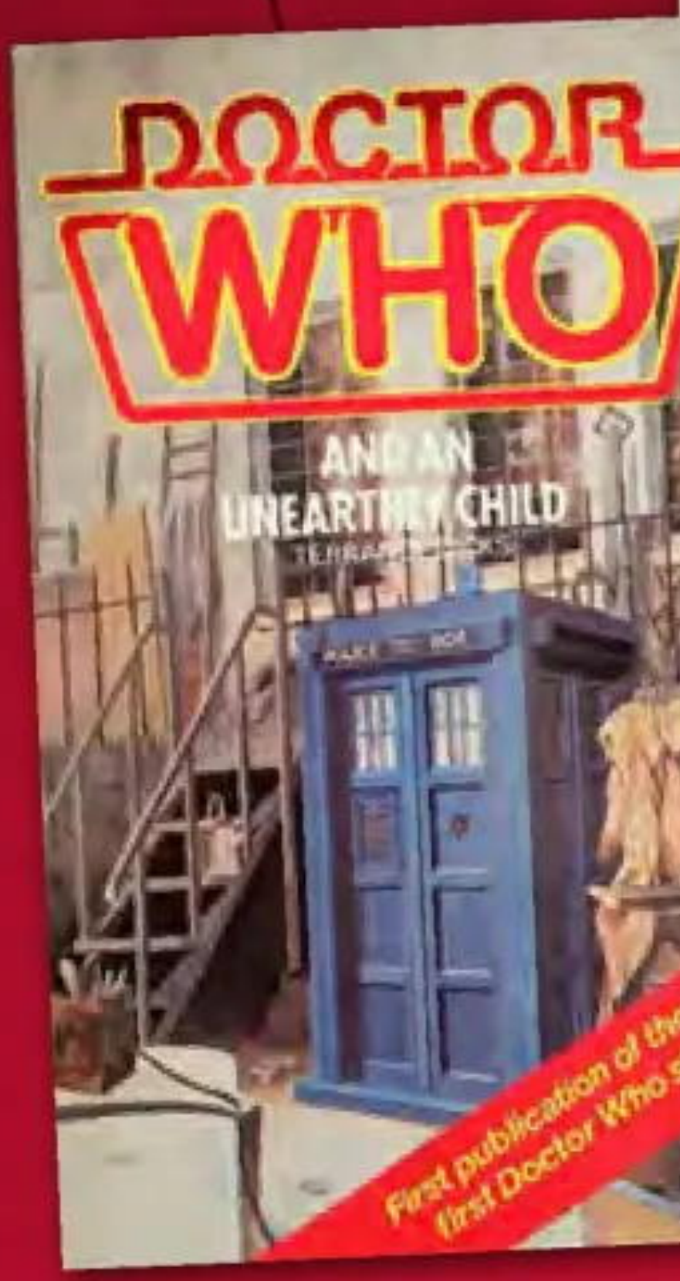


# An Ood to Target



## SILENCE IN THE LIBRARY

DOCTOR WHO
AND THE DÆMONS
BARRY LETTS



Like Keith Temple, Anthony Dry and Phil Ford were childhood collectors of Target books.

“Like most older fans of *Who*,” Anthony recalls, “I started borrowing the books from the school library in the early to mid 1980s. My junior school had *An Unearthly Child* [by Terrance Dicks] with the Andrew Skilleter cover, which I loved and borrowed frequently. I bought my first Target book, David Whittaker's *Doctor Who and the Daleks*, with the Chris Achilléos cover, in 1983 or 84 from WH Smith in Bootle, Liverpool. I collected them throughout the 1980s and I would save up to visit bookshops in Liverpool city centre. I managed to get nearly the entire collection by about 1993, then lost interest in *Who* while preparing to study at college and sold them all, apart from my very first one.”

Phil's favourite memory of reading the novelisations involves the 1974 book *Doctor Who and the Dæmons*. “It's always been one of my favourite Pertwee adventures, written by Barry Letts from his and Robert Sloman's script. I remember reading it and realising that a sinister incantation by the Master, posing as a black magician, is in fact him reciting *Mary Had a Little Lamb* backwards!”

**Above left:** Cover art for *The Zygon Invasion*.

**Above right:** The Target books *Doctor Who and an Unearthly Child* (1981) and *Doctor Who and the Dæmons* (1974).

**Below right inset:** Artist Anthony Dry.

**Below left:** *The Christmas Invasion*, published as a Target book in 2018, and Anthony's preparatory art for the cover illustration.

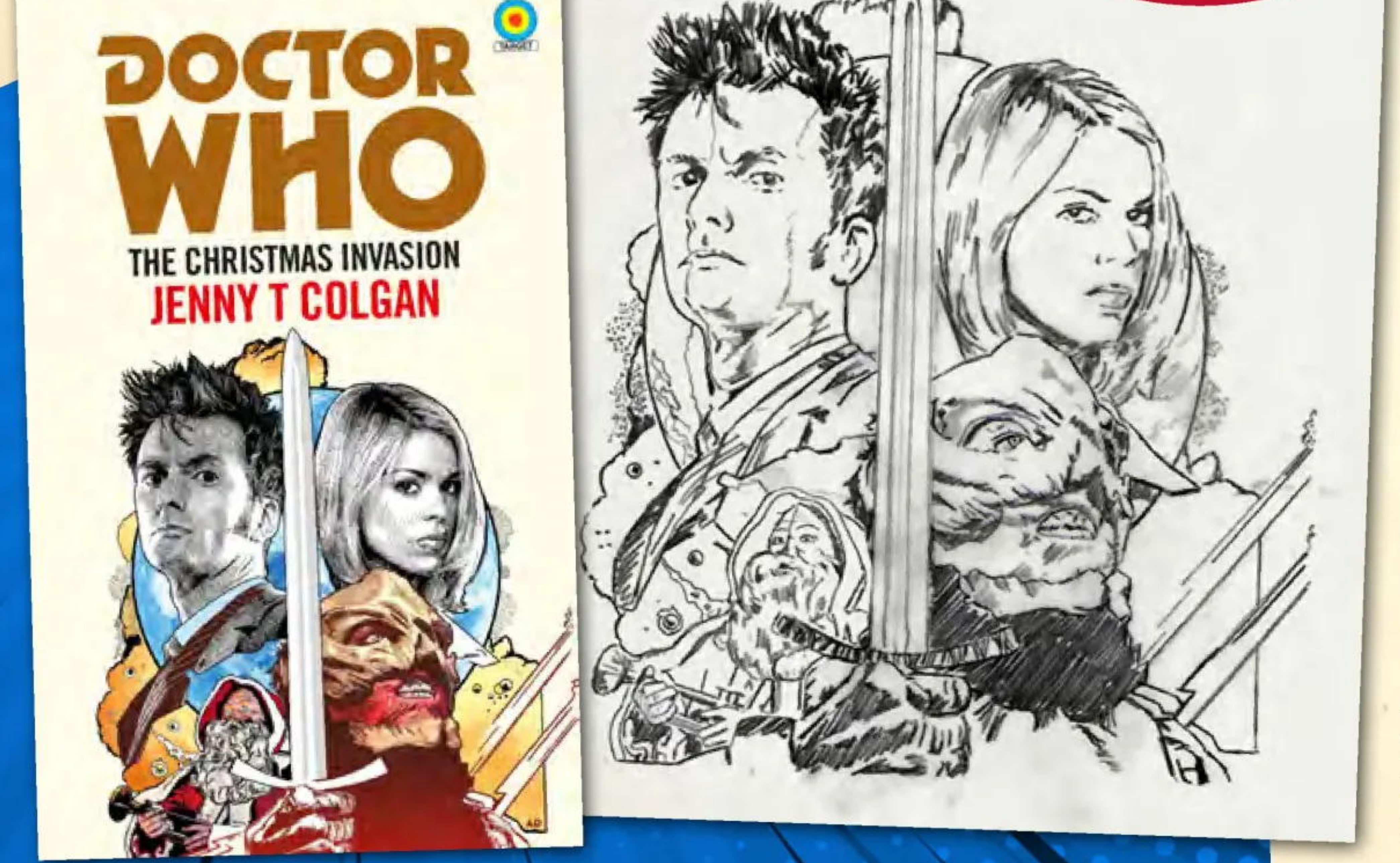
Like the Doctor's hair, Target books have a distinctive appearance. Graphic designer and illustrator Anthony Dry has been creating cover art for the novelisations since 2018. He follows in the footsteps of such artists as Chris Achilléos, who designed many of the covers for Target in the 1970s, and Andrew Skilleter, whose work appeared on the books from 1979. Anthony's aim has been to give continuity to the imprint, while keeping the covers fresh for new readers. “Back in the old days, Target books changed quite a bit and introduced new artists,” he points out. “You don't want it to become repetitive.”

> “One cover can take several weeks just for the line art.”
> **ANTHONY DRY**

Anthony's artistic process starts with rough sketches that feature core elements of the episode without trying to overcrowd the image. “This usually involves the Doctor, his enemies and maybe a companion,” he says, “with some other elements to stitch it together, like stars or fire.” This stage is followed by research into stills, including old issues of **Doctor Who Magazine**. He then uses Photoshop to incorporate these ideas into the initial sketches, before producing a paper sketch on A4 to send to the BBC for approval. “It's important to keep things very loose,” he says, “just in case the idea is rejected or needs tweaking. It saves buckets of time.”

After the sketch has been signed off, Anthony uses the vector drawing tool Illustrator to create the cover. The dots that make up the characters remain one of the distinctive elements of 1970s Target cover illustrations, though Anthony notes that they're now bigger than the ones Achilléos drew because he's using a digital rather than a physical pen. Designing each dot individually is a long and arduous process, but ensures the best quality. “One cover can take several weeks just for the line art, and I do it around my day job,” he says. Once this stage is complete, Anthony begins colouring, using underpainting or a flat vector colour before submitting the design to the publisher.

In their approaches, writers and cover artist are connected by their desire to keep one foot in the past and one in the future. The novelisations, they realise, are unique to *Doctor Who*. While many television series spawn spin-off books, most publishers would consider it absurd to novelise episodes that are freely available to stream in the digital age. Not so Target, an imprint whose legacy is intimately connected to *Doctor Who* itself. And let's not forget the value of physical media to fans. As Anthony Dry puts it: “Books are still a beautiful format. A cuppa outside on a nice day, and a Target… What could be better?” **DWM**



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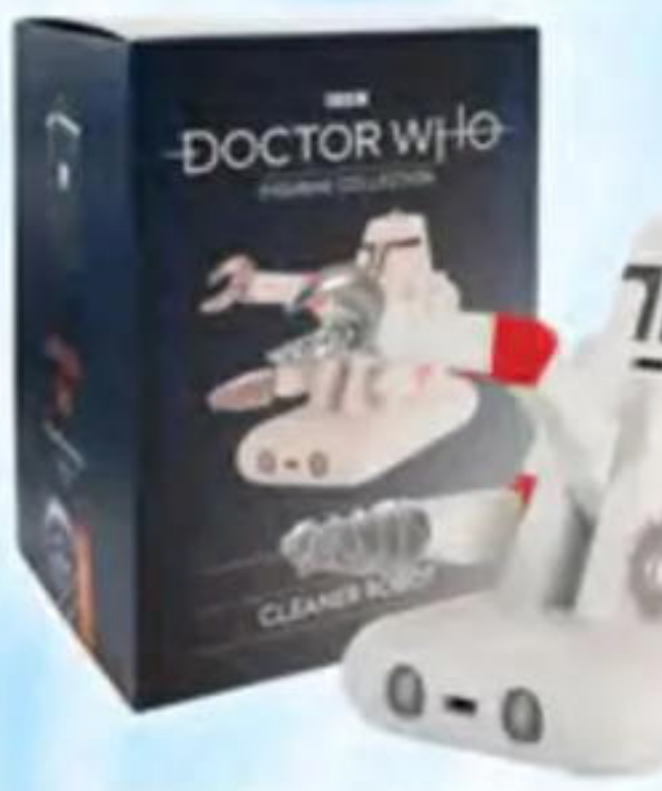
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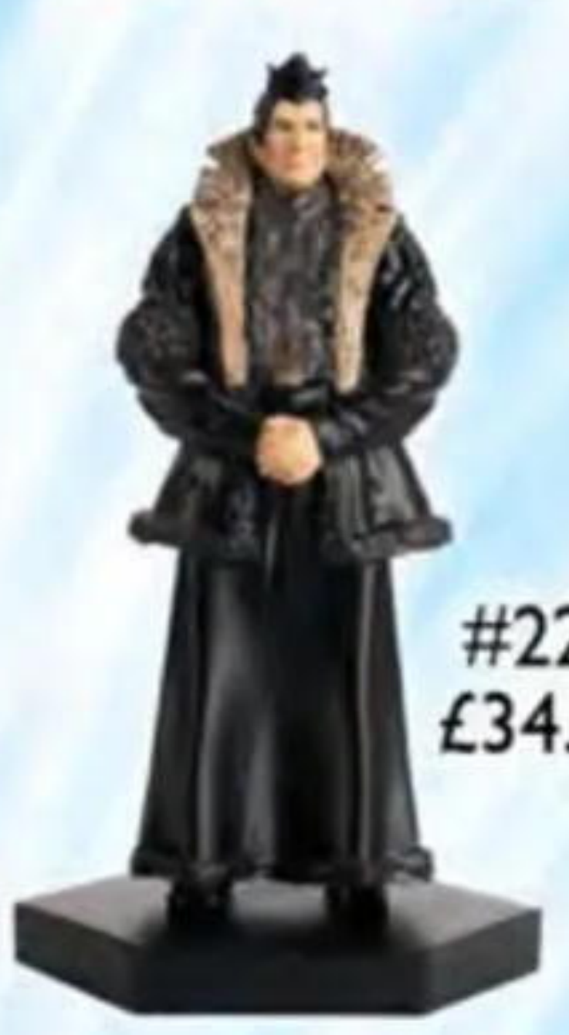
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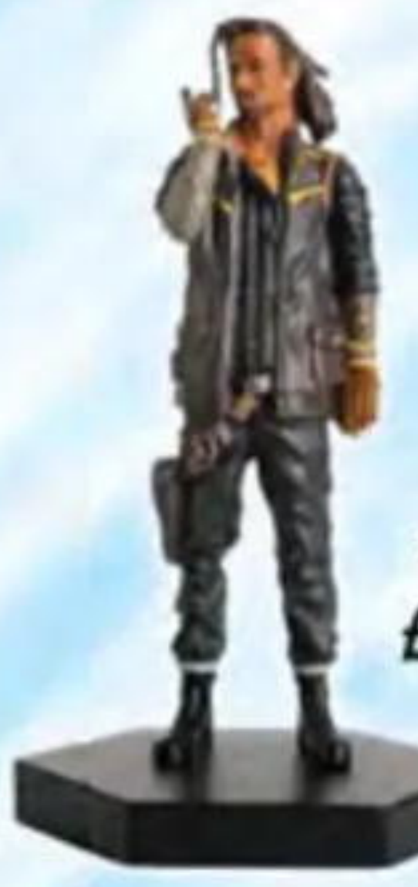
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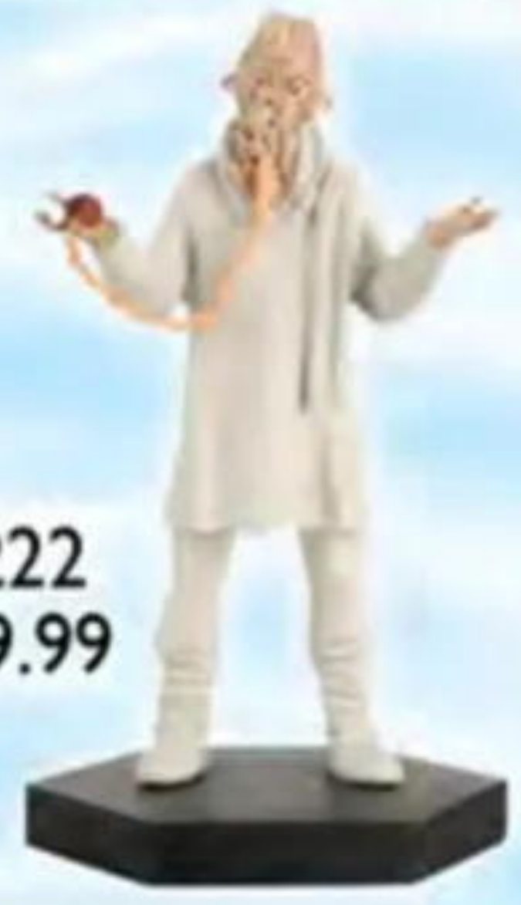
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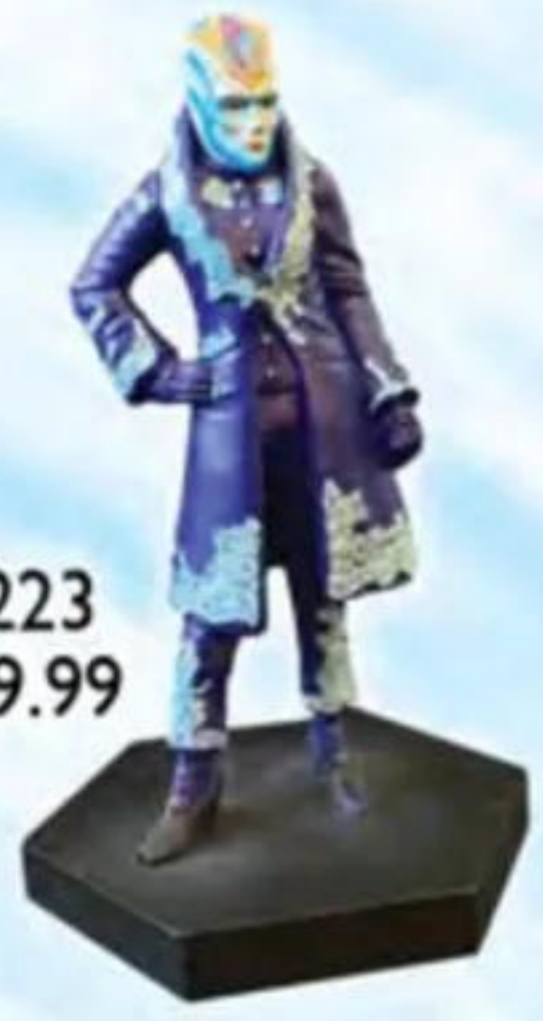
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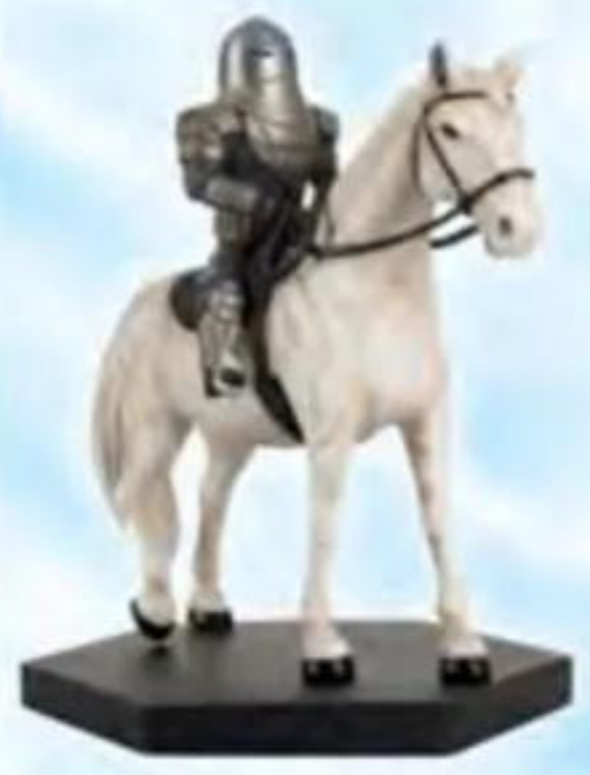
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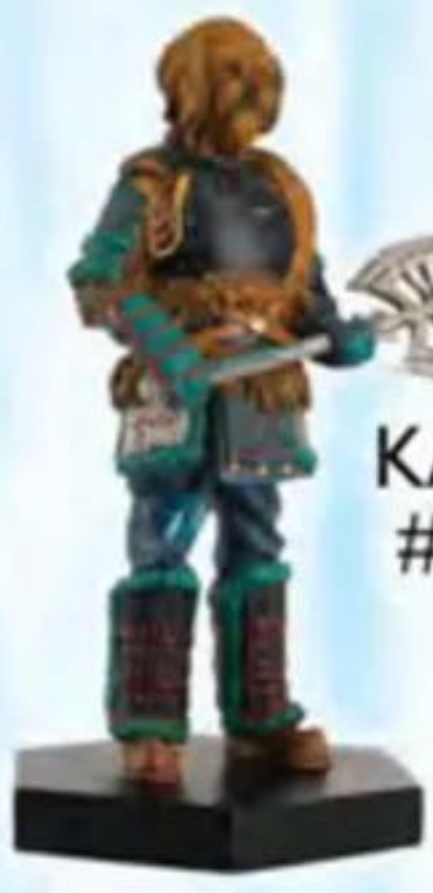
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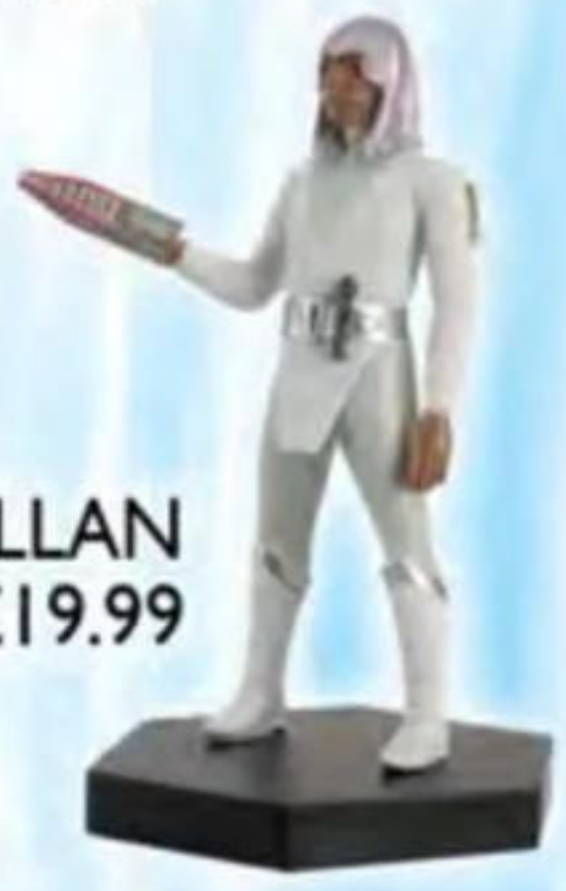
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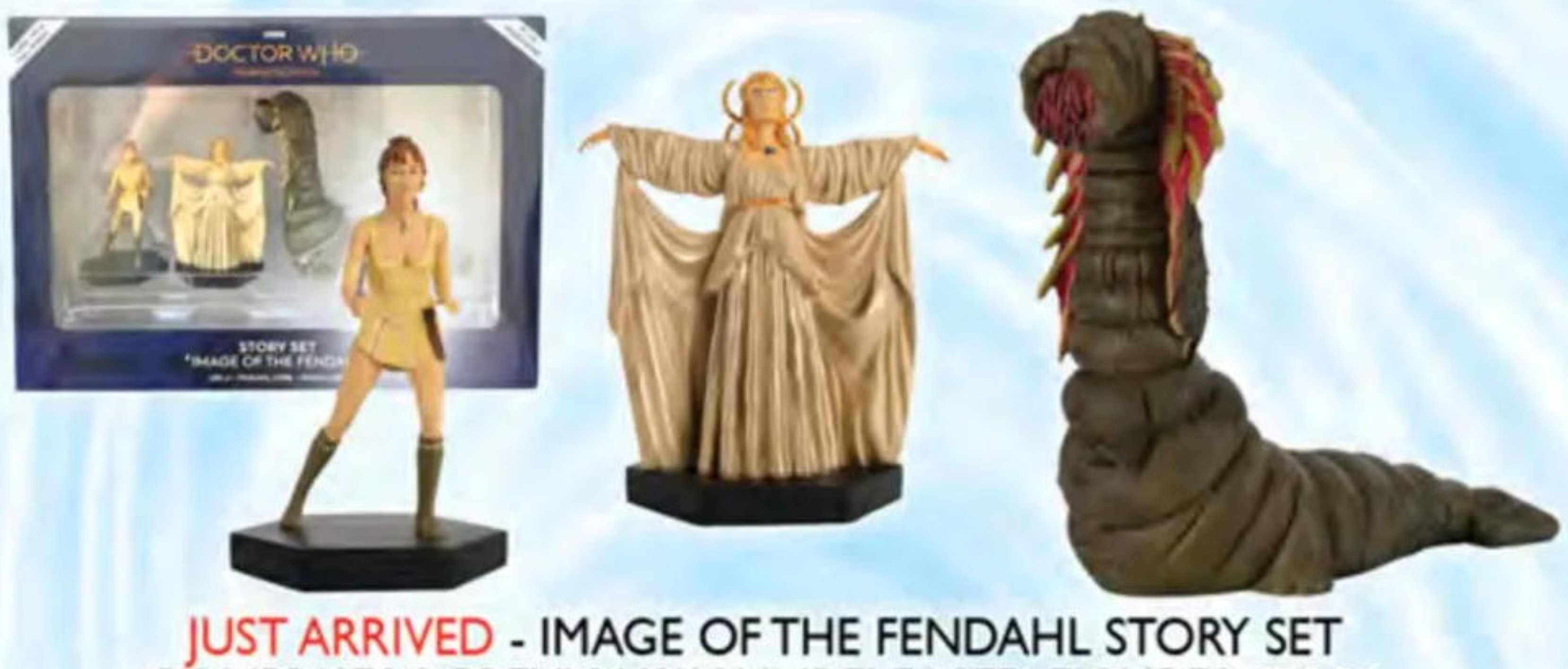
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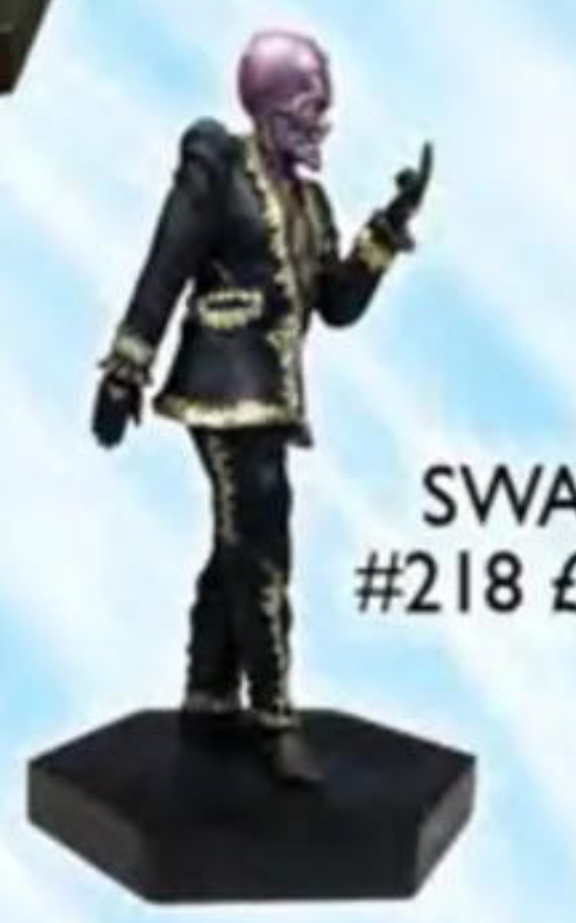
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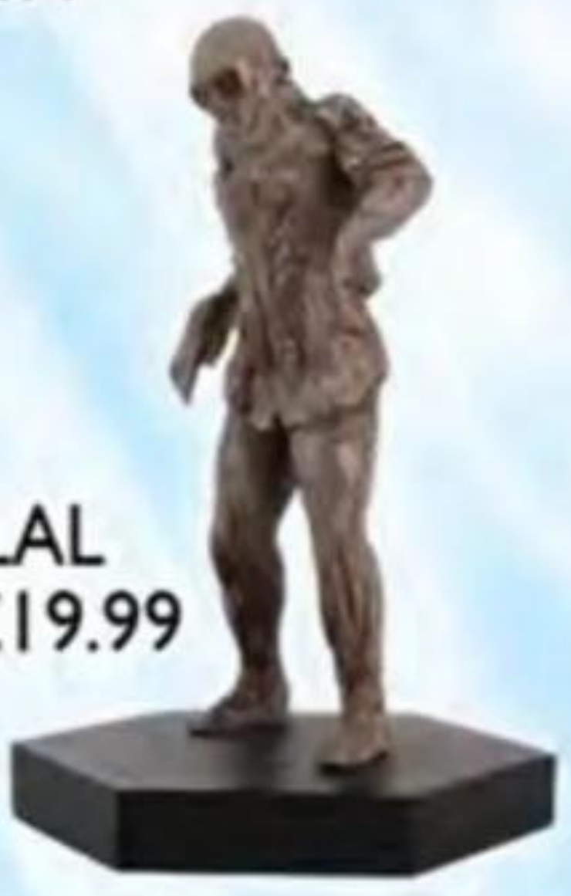
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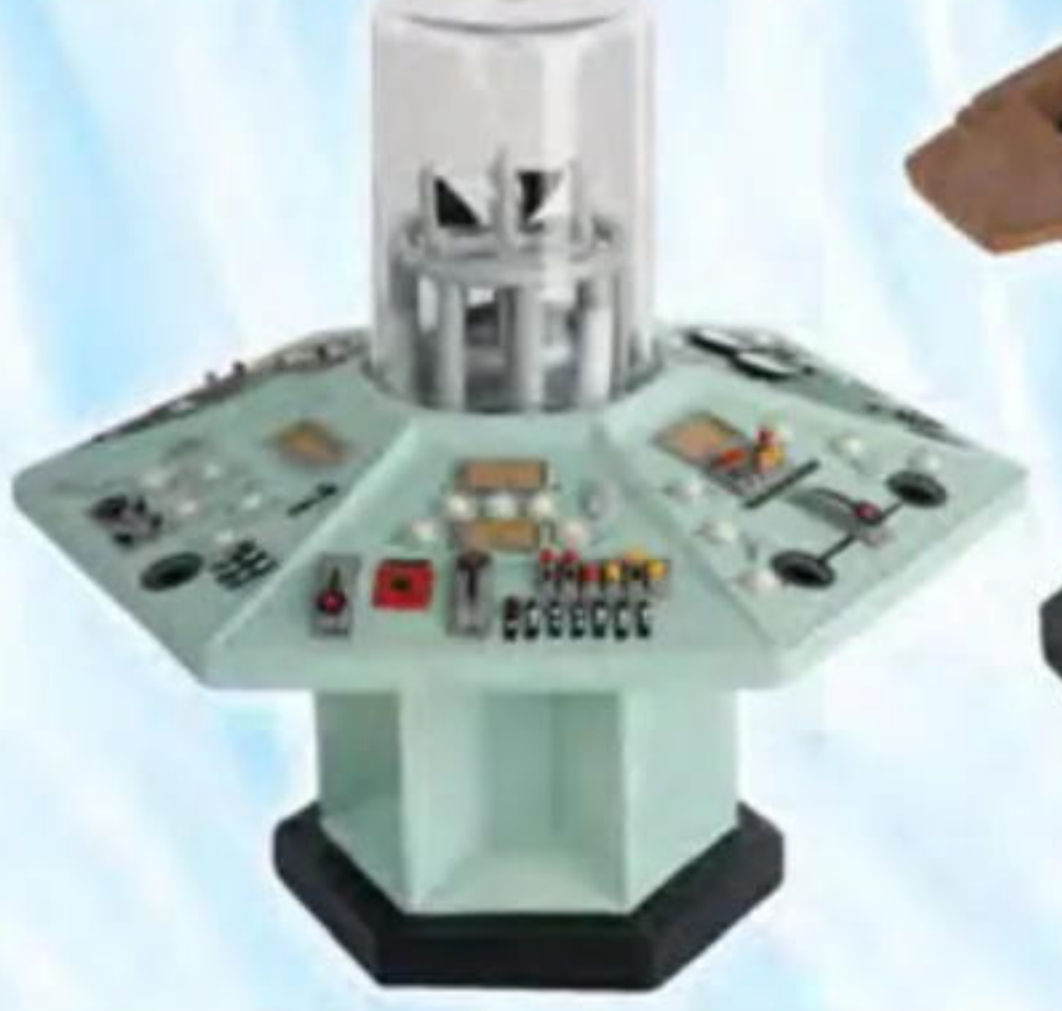

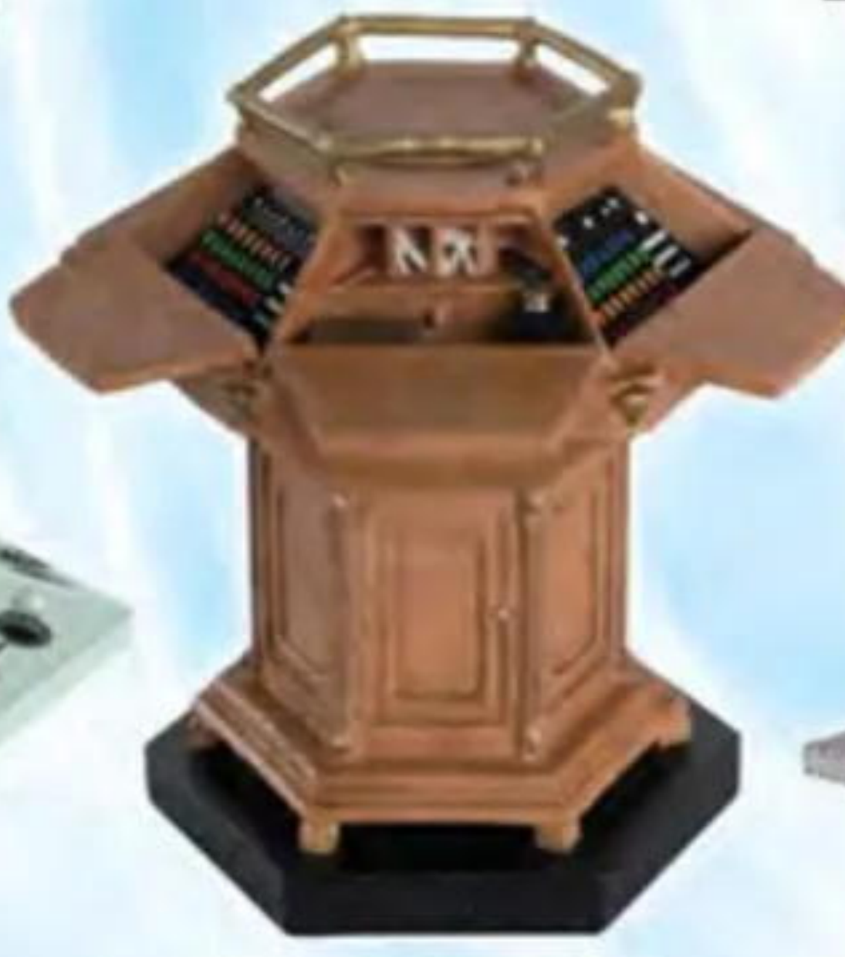
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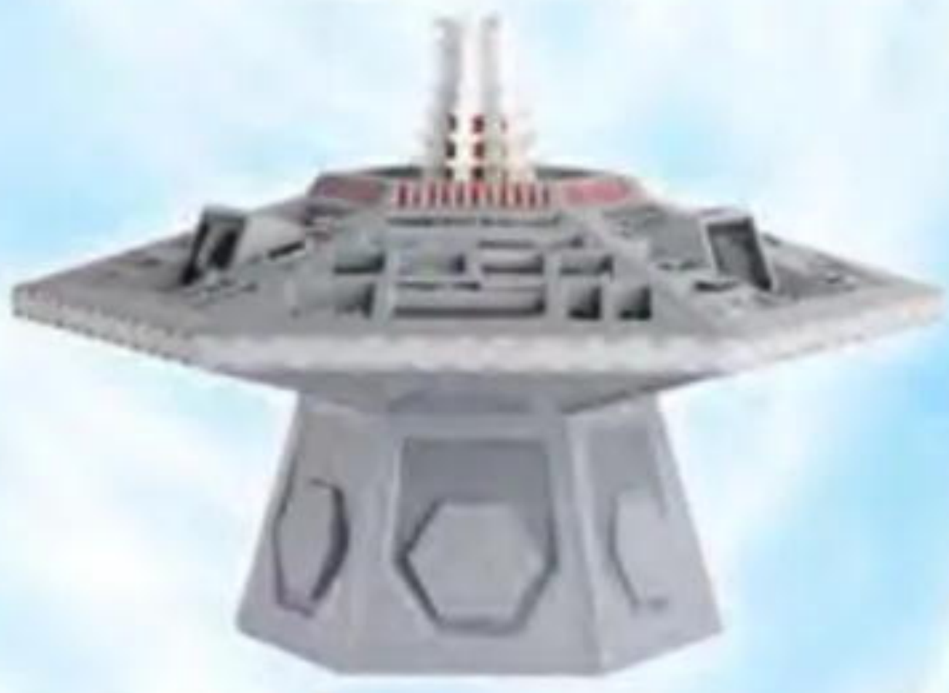

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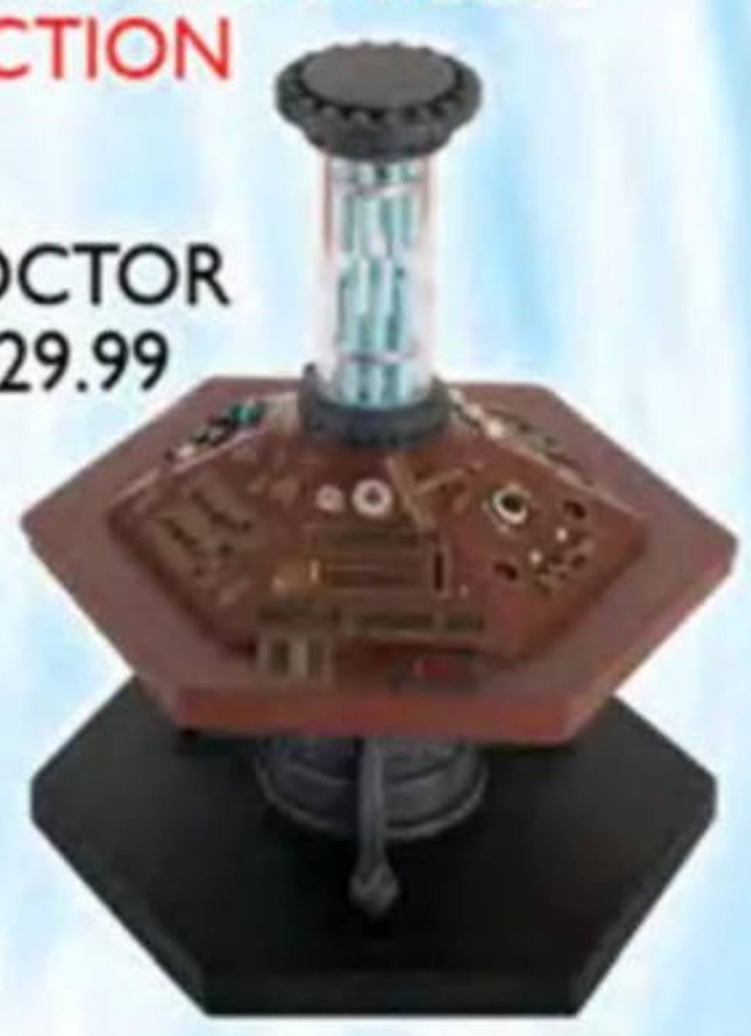

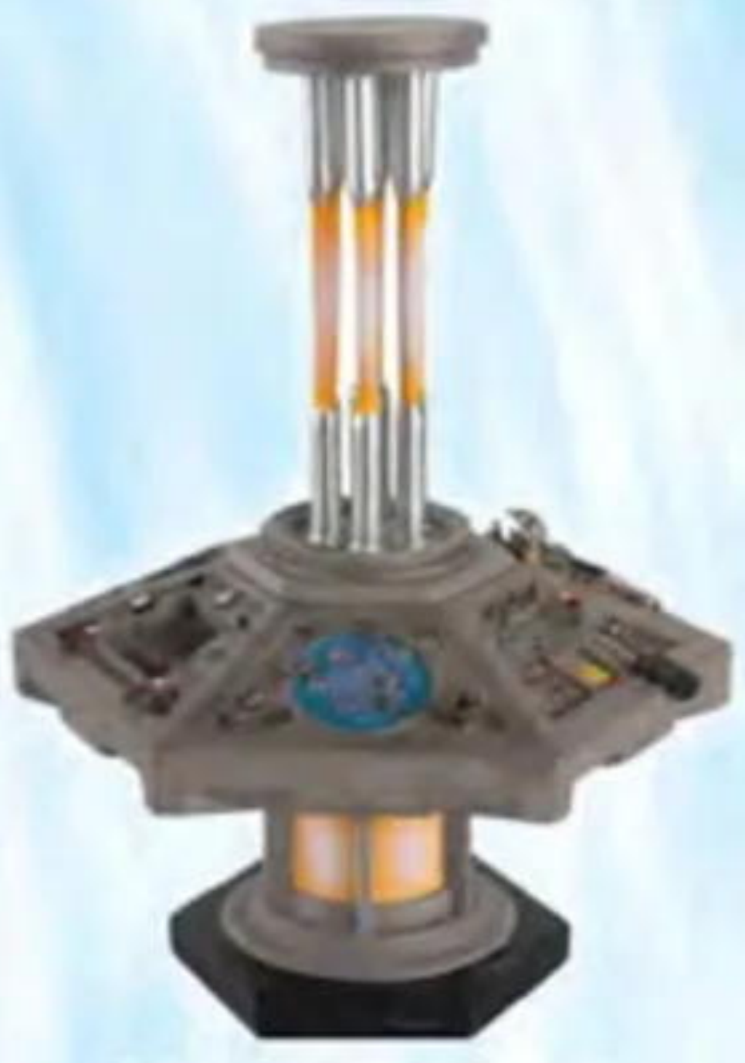
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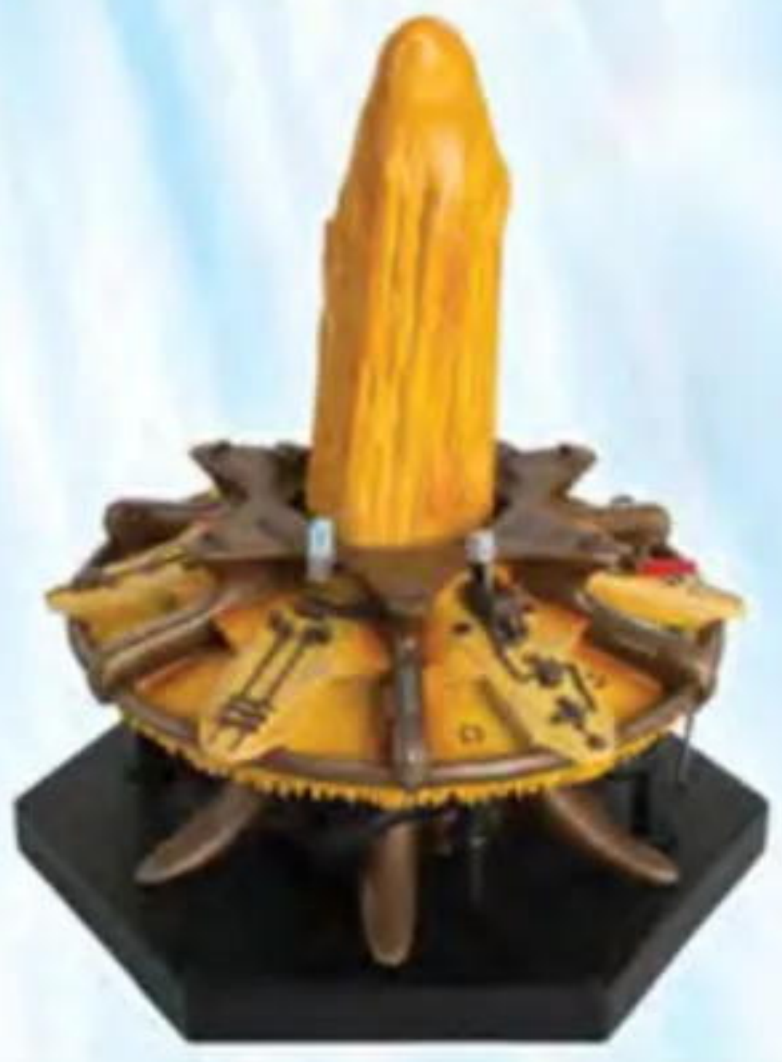

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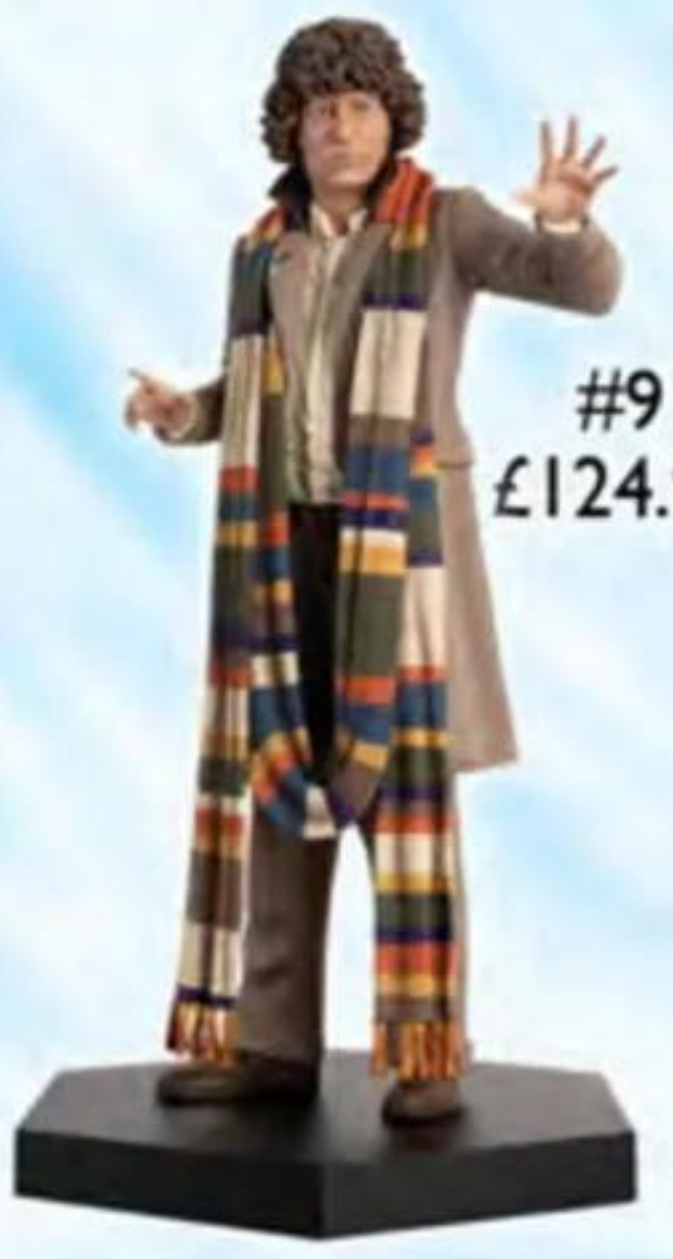
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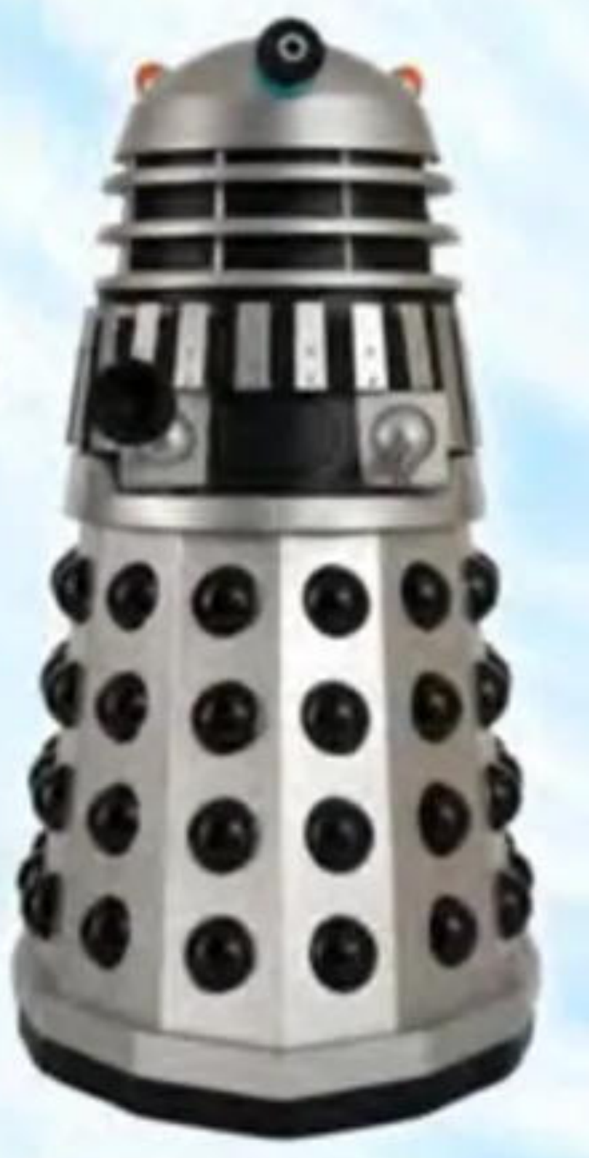

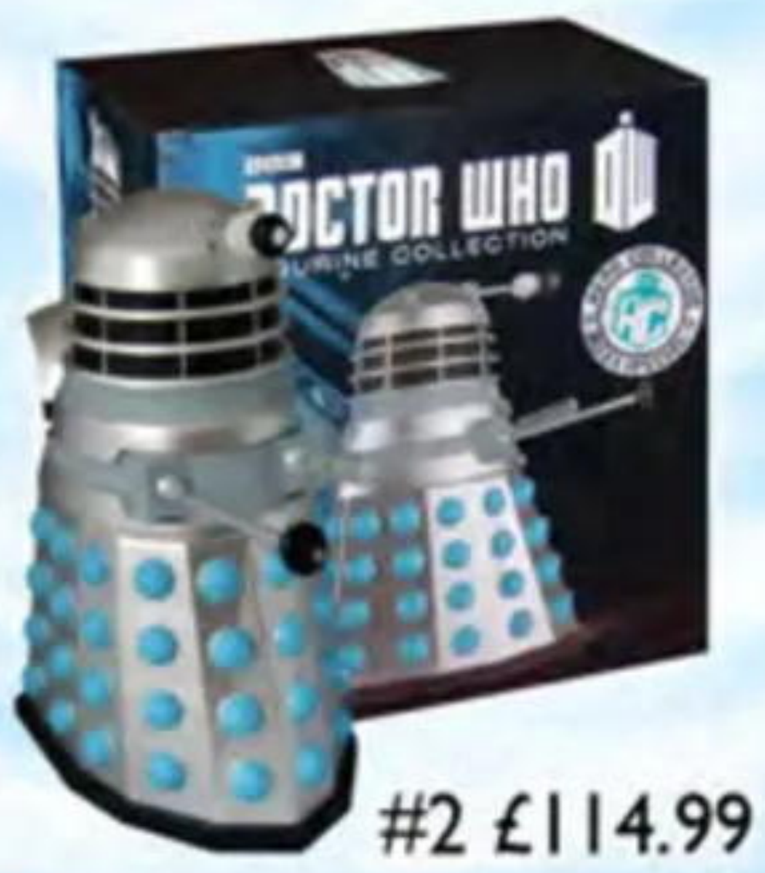
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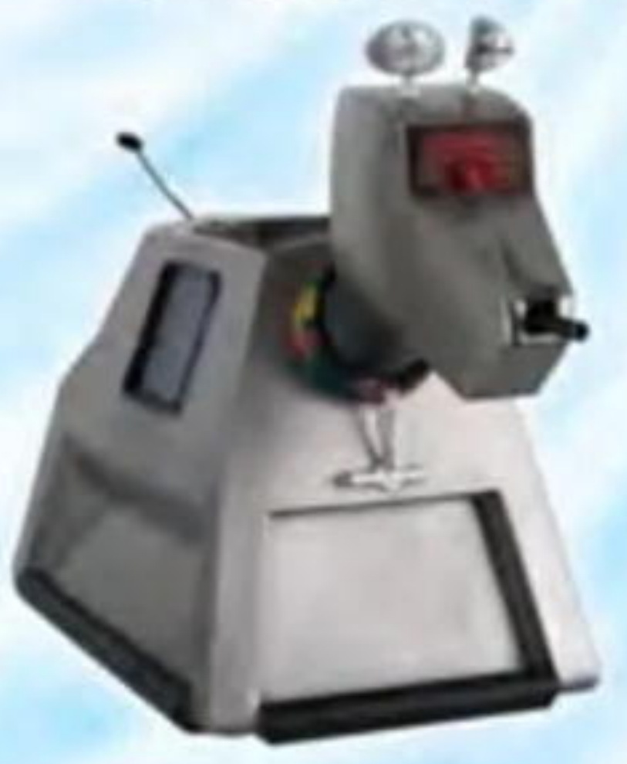

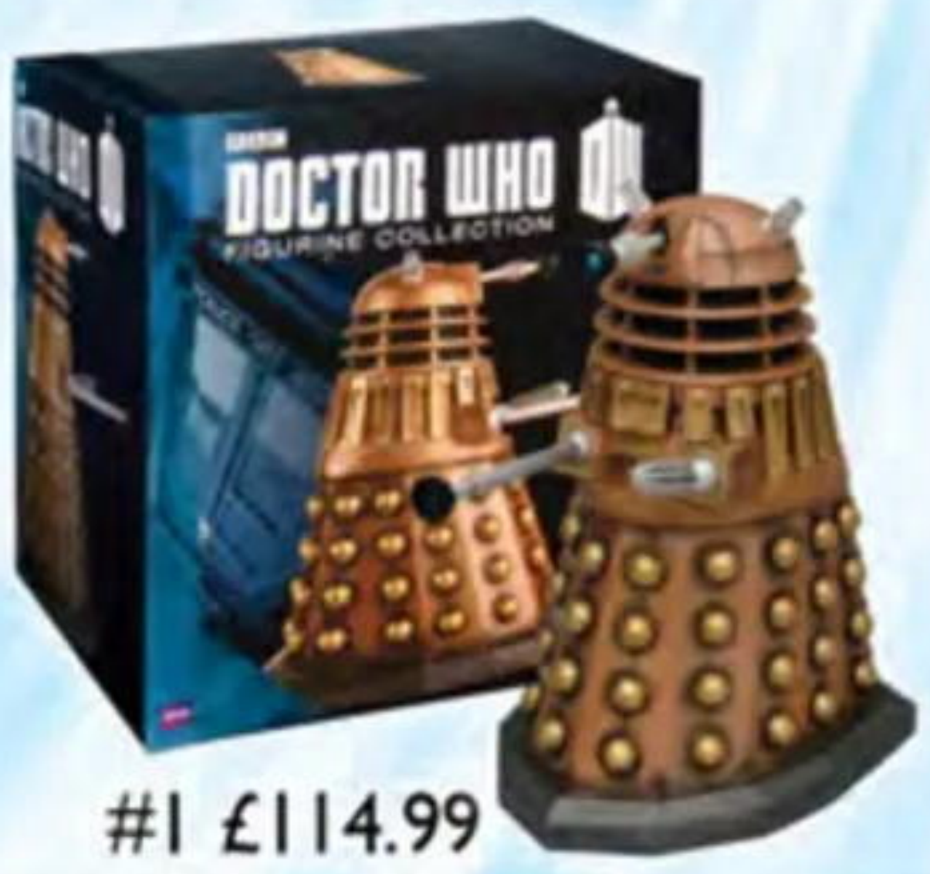
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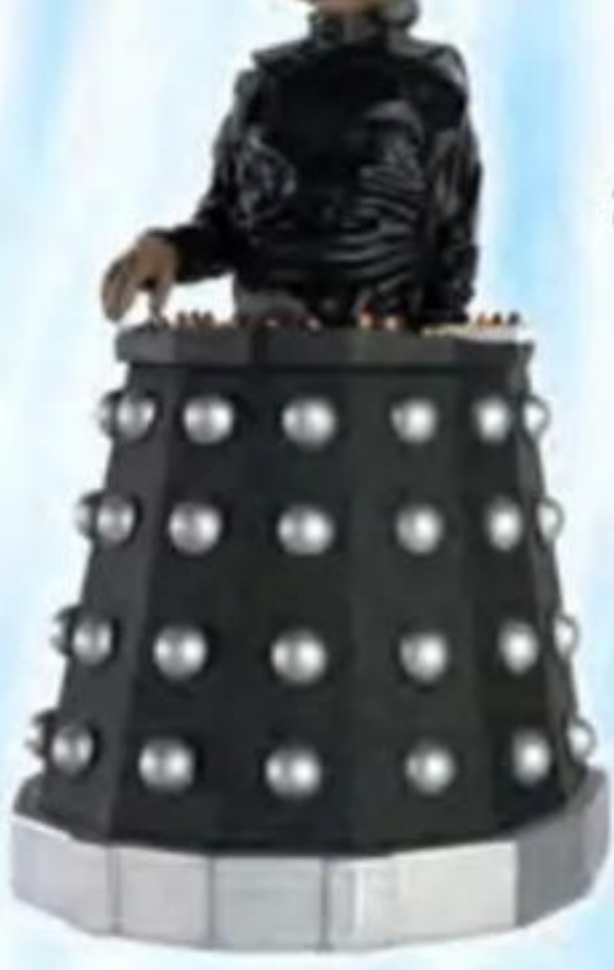

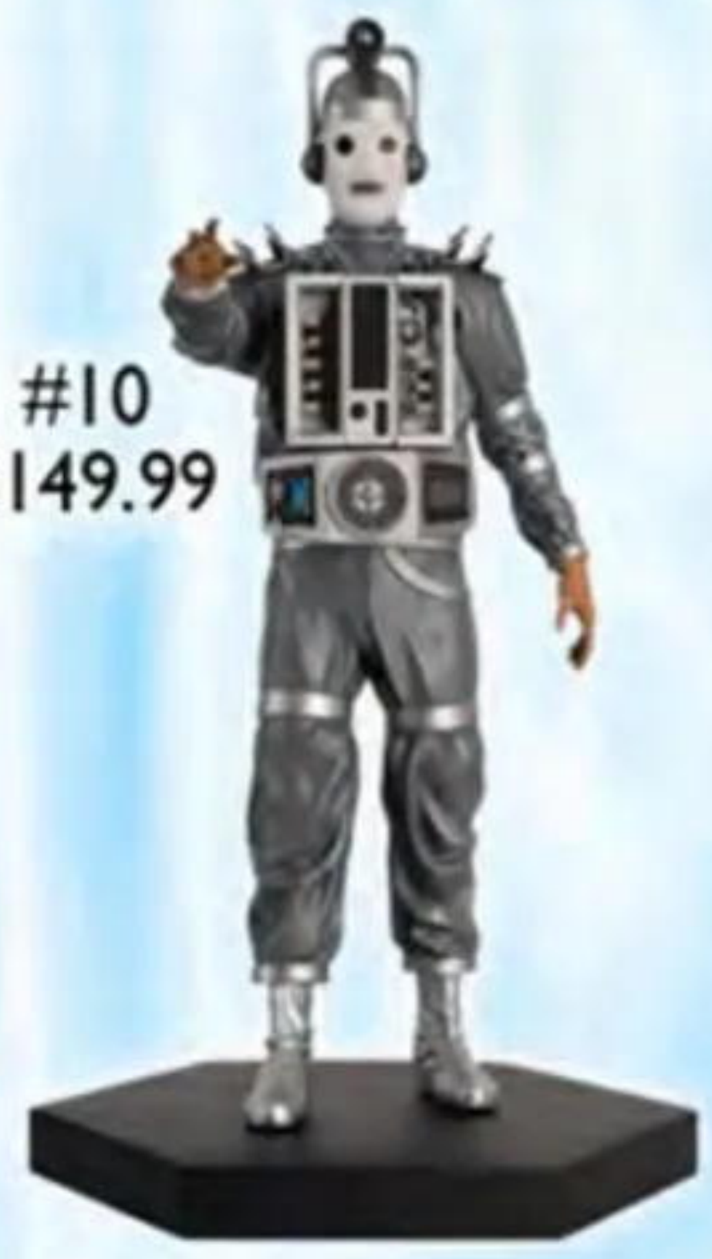
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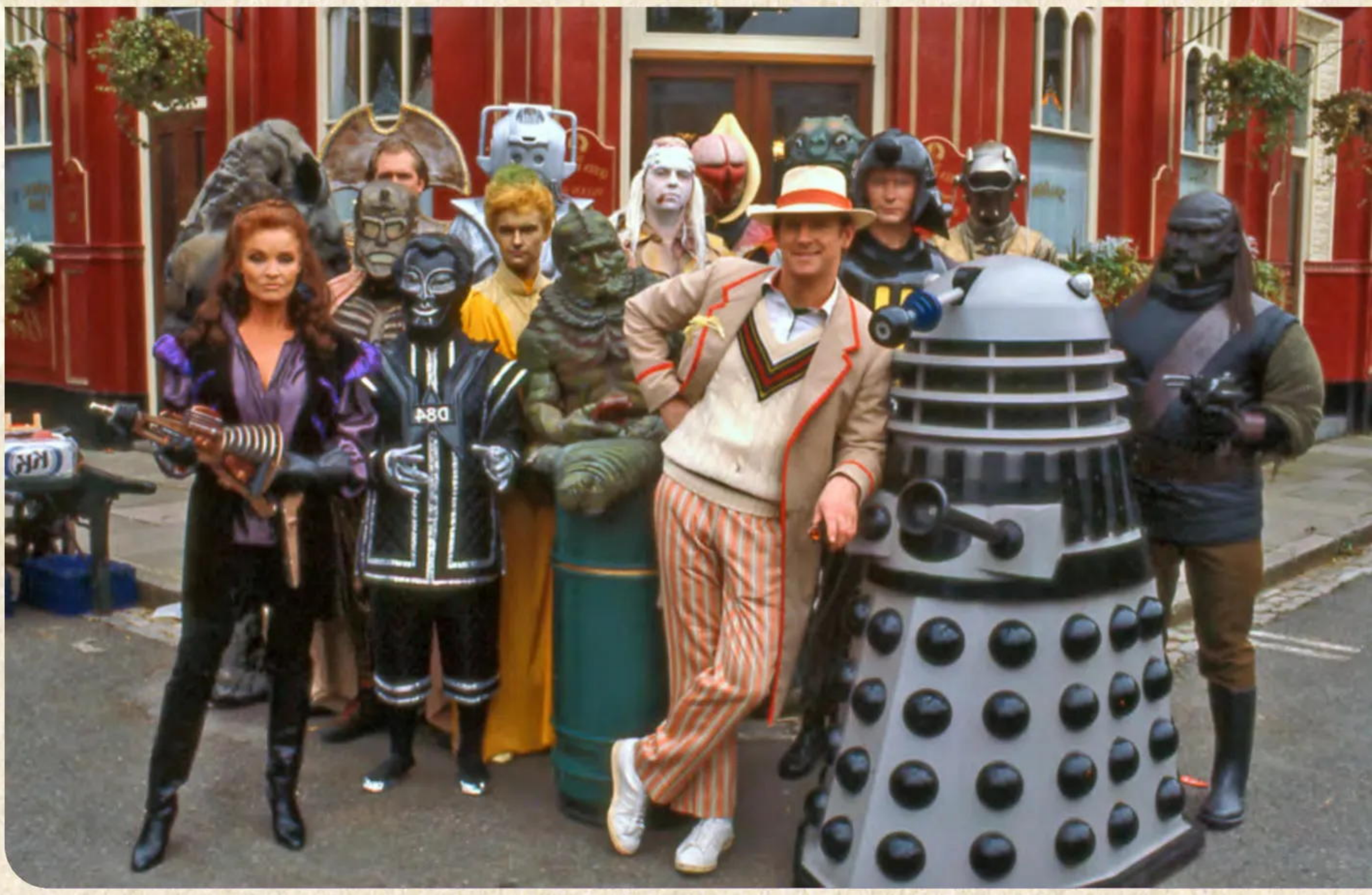
# 60 Objects, 60 Years

## 1993 to 1997: 3D Glasses to CD-ROM

**JAMIE LENMAN** continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.



# 1993

## 3D glasses

By 1993, there was a growing feeling that something should probably be done to mark *Doctor Who*'s upcoming 30th anniversary, considering its ongoing popularity through books, on video, and in this very magazine. If a new series was still too big an ask, then surely a one-off special, sold direct-to-video in order to feed the hungry VHS market, should be do-able. Or so you'd think.

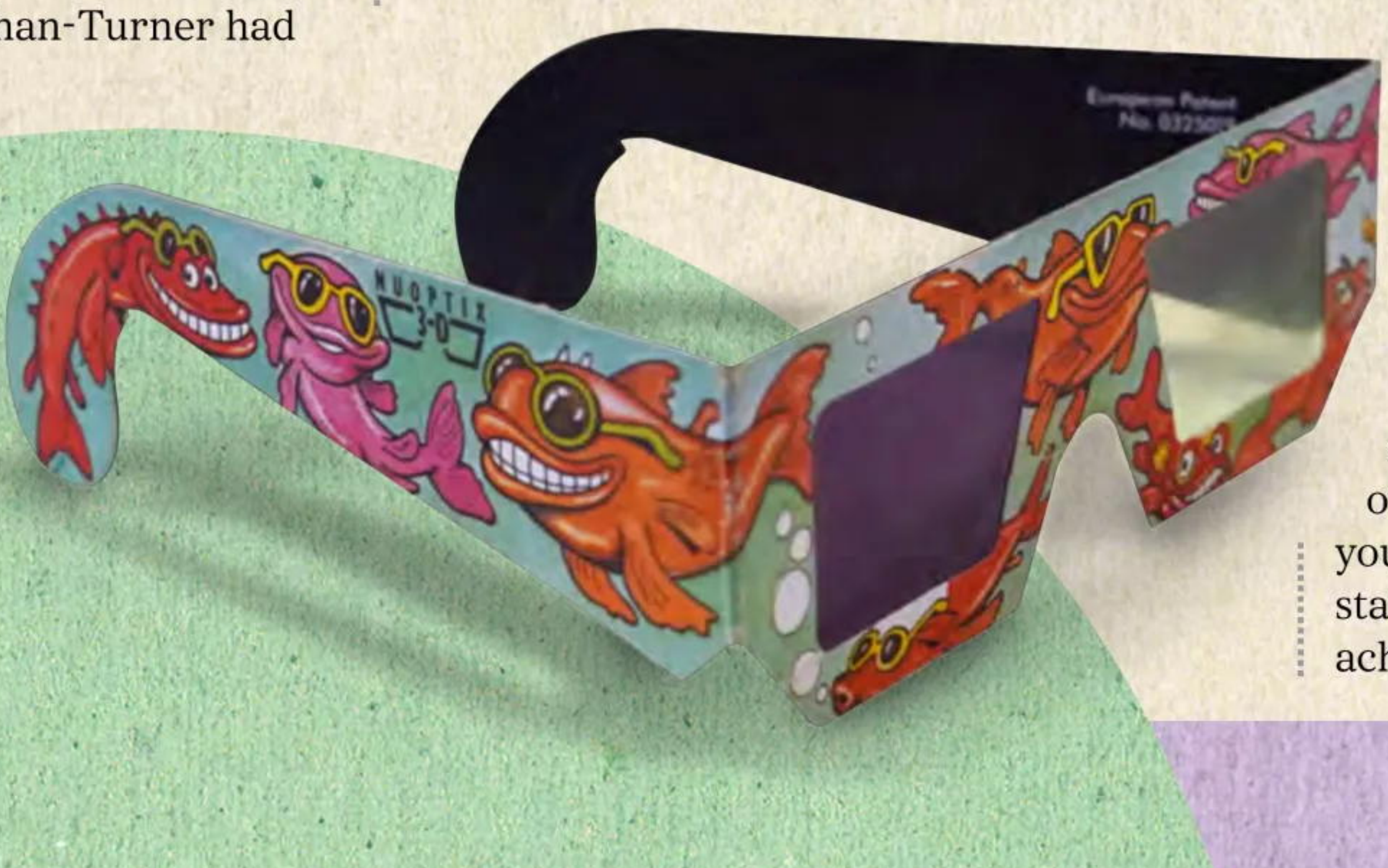
Despite a full script, provisional agreement from all surviving Doctors and three weeks of pre-production by director Graeme Harper, BBC Enterprises' *The Dark Dimension* was cancelled barely a month after it had been announced, owing to a plethora of obstacles that included budgetary calculations, broadcast negotiations, and concerns that the project might harm an existing bid to resurrect the series in the US.

Coincidentally, while all this was going on, ex-producer John Nathan-Turner had been contacted by one Nick Handel, editor of Children in Need's fundraising bonanza. Handel had been charged with incorporating a novel 3D gimmick into the charity telethon, and having heard of *Doctor Who*'s looming anniversary, he asked JNT about producing a short skit utilising the new technique, as part of the CiN spectacular. After initial reservations, Nathan-Turner devoted himself to the project – so, once *The Dark Dimension* bit the dust, *Dimensions in Time* became the de-facto anniversary special.

The all-important gimmick, outlined by Carl Pulfrich and developed in Germany, relied on 3D glasses with one darkened frame instead of the more traditional red-and-green filters, meaning that the resulting presentation could be viewed with or without special apparatus. The specs themselves came in several funky varieties (this was 1993, after all) and retailed at 99 pence, with 25 pence from each sale going to Children in Need. Indeed, their ubiquity in shops served as promotion for the event, alongside extensive TV advertising and even a segment of the BBC science show *Tomorrow's World* describing the technique.

What's important to remember is that the two-part, 12-minute *EastEnders* crossover that nearly 14 million people saw from behind those cardboard glasses was never meant to be *Doctor Who*'s 30th anniversary story. It was meant to be an affectionate lark crammed with friends and foes alike, akin to 2013's *The Five(ish) Doctors Reboot*. When viewed through *that* lens, it's nothing short of miraculous.

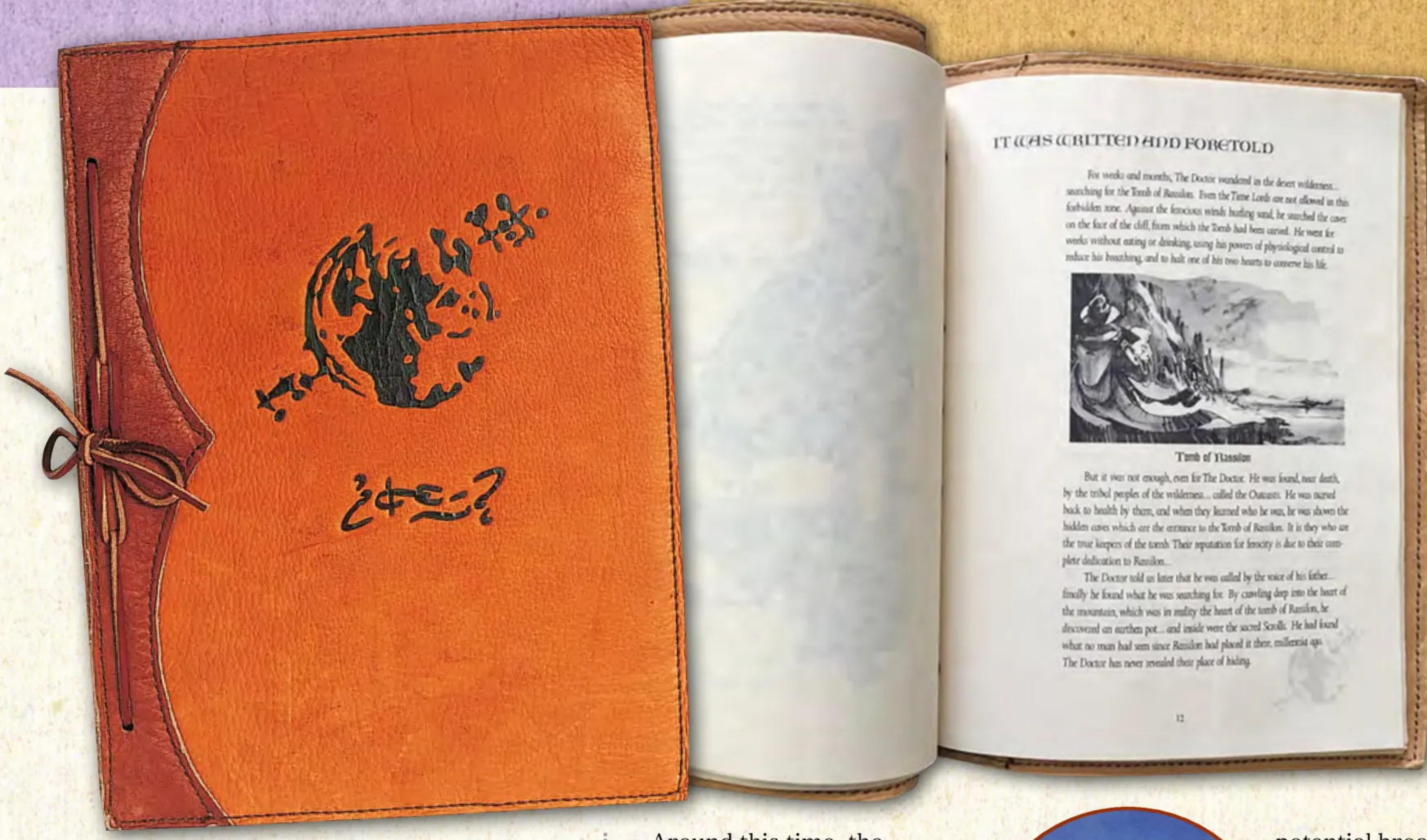
Considering it garnered the show's highest ratings since 1979's legendary *City of Death,* not to mention playing a major role in raising over £17,000,000 for underprivileged youngsters, *Dimensions in Time* deserves to stand as one of the programme's greatest achievements.



**Top:** Kate O'Mara (as the Rani) and Peter Davison (the Doctor) with a menagerie of monsters in Albert Square for *Dimensions in Time* (1993).

**Above right inset:** Sylvester McCoy and producer John Nathan-Turner try on their 3D glasses.

**Right:** A pair of the 3D glasses sold in aid of Children in Need.



IT WAS WRITTEN AND FORETOLD

For weeks and months, The Doctor wandered in the desert wilderness... searching for the Tomb of Rassilon. Even the Time Lords are not allowed in this forbidden zone. Against the ferocious winds hurling sand, he searched the caves on the face of the cliff, from which the Tomb had been carved. He went for weeks without eating or drinking, using his powers of physiological control to reduce his breathing, and to halt one of his two hearts to conserve his life.

Tomb of Rassilon

But it was not enough, even for The Doctor. He was found, near death, by the tribal peoples of the wilderness... called the Outcasts. He was nursed back to health by them, and when they learned who he was, he was shown the hidden caves which are the entrance to the Tomb of Rassilon. It is they who are the true keepers of the tomb. Their reputation for ferocity is due to their complete dedication to Rassilon...

The Doctor told us later that he was called by the voice of his father... finally he found what he was searching for. By crawling deep into the heart of the mountain, which was in reality the heart of the tomb of Rassilon, he discovered an earthen pot... and inside were the sacred Scrolls. He had found what no man had seen since Rassilon had placed it there, millennia ago. The Doctor has never revealed their place of hiding.

12

**Left:** The cover of the 'Leekley Bible', and one of the illustrated pages within.

**Below inset from top:** Philip Segal, producer of the 1996 TV movie, and bible author John Leekley.

**Below:** Concept art for the TV movie.

# 1994

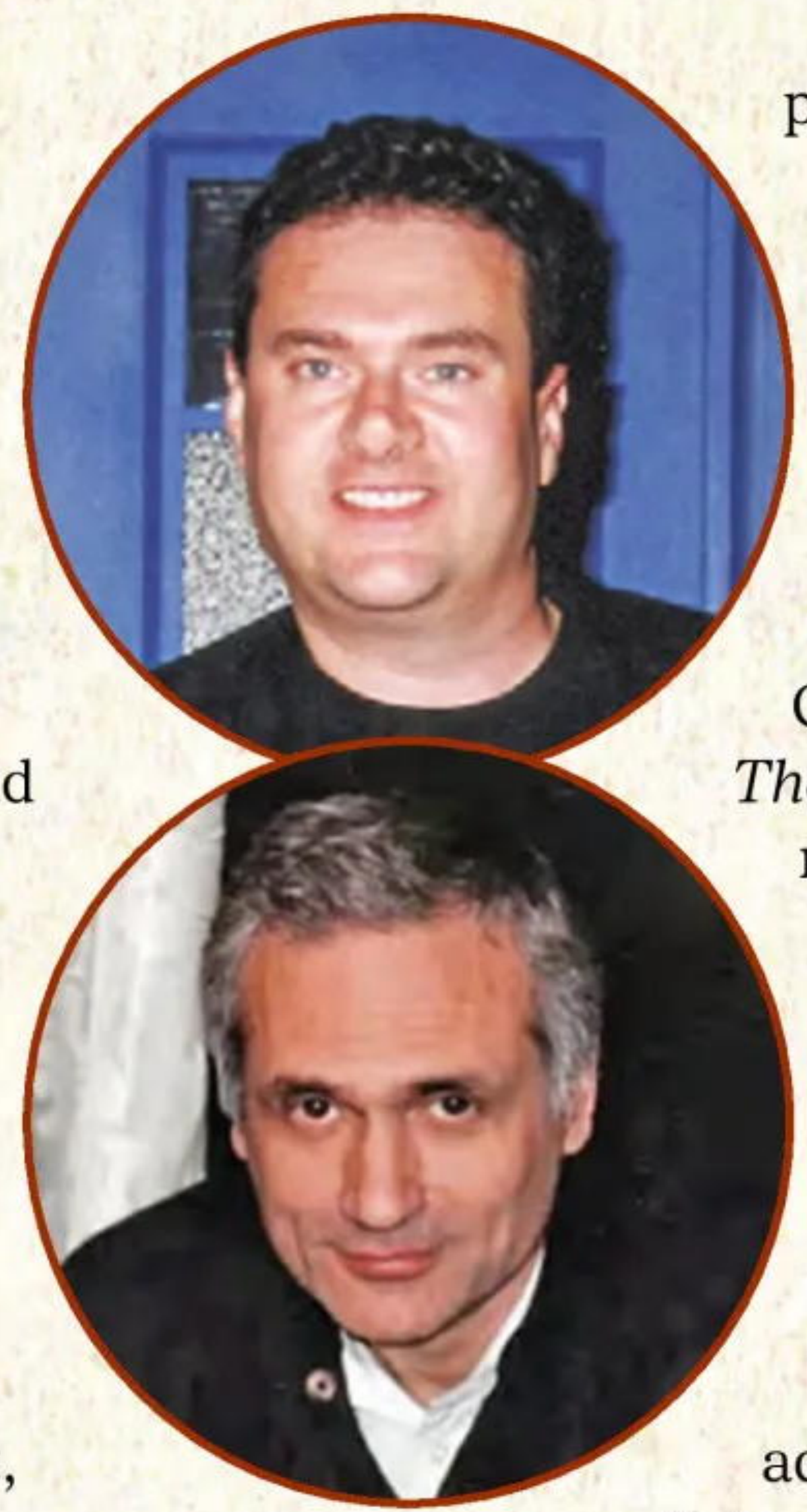
## The Leekley Bible

So what about that ongoing bid to make an American version of *Doctor Who*, which may or may not have played a part in scuppering *The Dark Dimension?* This was the brainchild of British-born producer Philip Segal, an ardent fan of the original series who had approached the BBC in 1989 with a view to creating a revamped, turbo-powered iteration of the show, blessed with all the love and resources it so obviously deserved.

> **The book is adorned with illustrations introducing potential broadcasters to the world of *Doctor Who*.**

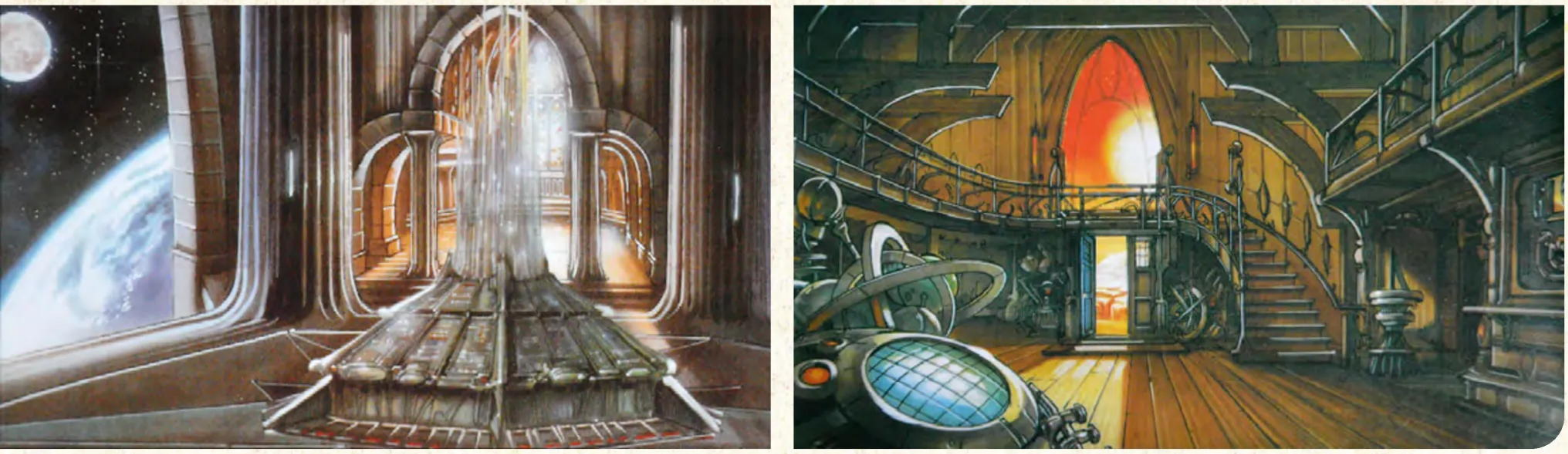
Around this time, the corporation was entertaining several other bids from various companies hoping to make their own version of the show, including pitches from original producer Verity Lambert, Dalek creator Terry Nation and even JNT himself. Only one of these would be in any way successful, for it was Philip Segal's dogged determination that eventually led to the 1996 TV movie starring Paul McGann. Throughout the intervening years, however, Segal's vision had undergone a lengthy creative development, resulting in several different interpretations of the property, some of them light-years away from what would eventually come to pass.

Perhaps the clearest view we have of any of these alternative versions is the one afforded us by a mystical document known as the 'Leekley Bible', named after writer John Leekley, who was invited by movie powerhouse Universal to write a script for the project. The bible itself is a lavishly produced leatherbound book, written by Leekley with help from Segal and project partner Peter Wagg. The book is adorned with gorgeous illustrations, introducing potential broadcasters to the world and mythos of *Doctor Who*. Or rather, John Leekley's unique take on *Doctor Who*.



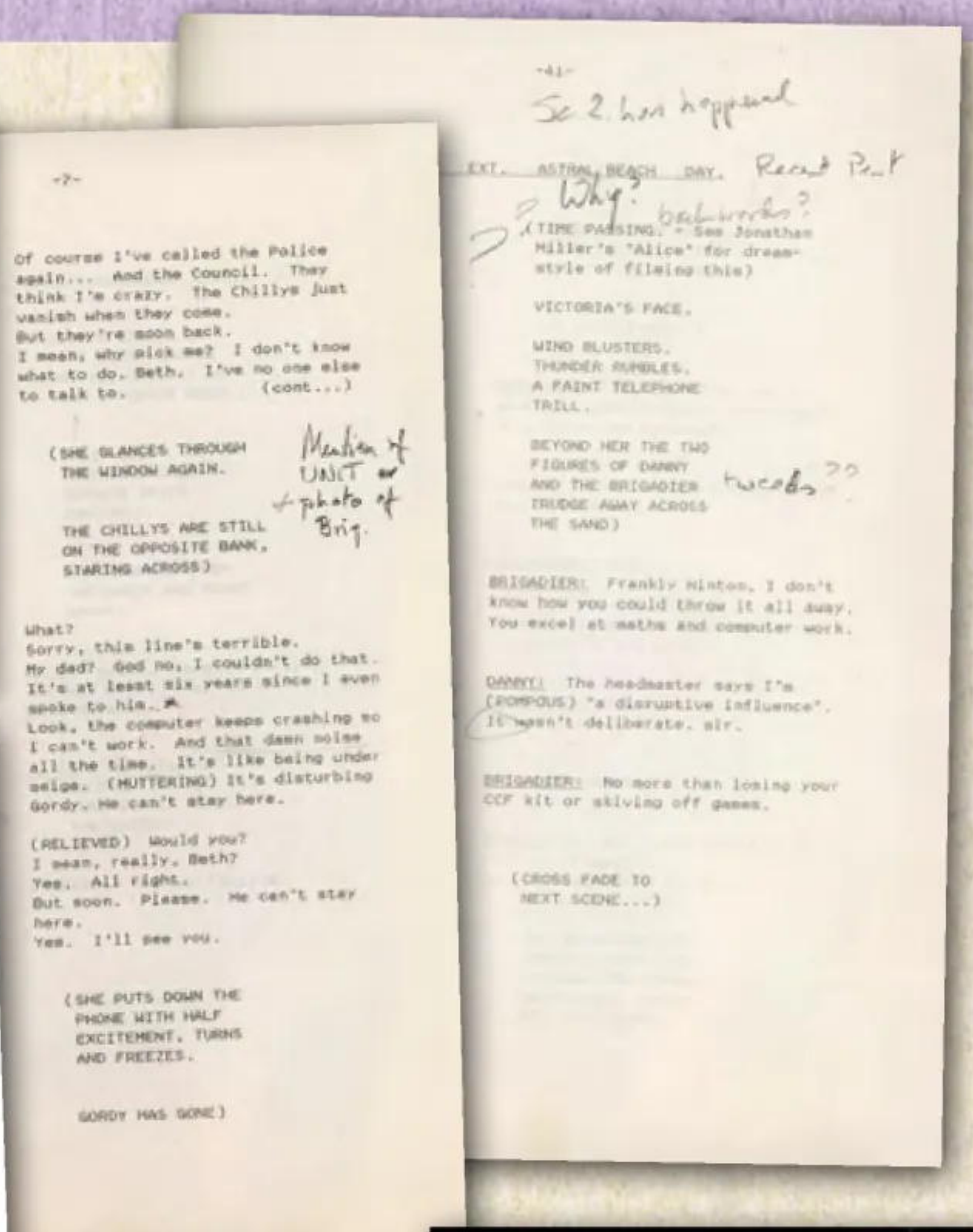
The text is written in the first person by 'Barusa' (essentially the character of Cardinal Borusa from 1976's *The Deadly Assassin*), who in this reality is not only the Doctor's grandfather but has also – somehow – become one with the TARDIS. He relates the Doctor's backstory and a recent history of Gallifrey, along with snippets of dialogue from past adventures, offering an insight into our hero's character. Perhaps the oddest element of the bible is that, after doing away with much of the established lore, it then launches into summaries of numerous classic *Doctor Who* stories, reworked in the new format.

When the TV movie finally materialised on our screens, very few of Leekley's ideas were present, barring the Jules Verne feel of the TARDIS control room and the notion that the Doctor's mother was human. We can count our blessings, however, that we will never hear him utter the catchphrase "Power up the crystals, Cardinal!" – unless of course Big Finish get any ideas...→



# 1995

## Downtime script



-7-

Of course I've called the Police again... And the Council. They think I'm crazy. The Chillys just vanish when they come. But they're soon back. I mean, why pick me? I don't know what to do, Beth. I've no one else to talk to. (cont...)

(SHE GLANCES THROUGH THE WINDOW AGAIN.

Mention of UNIT or photo of Brig.

THE CHILLYS ARE STILL ON THE OPPOSITE BANK, STARING ACROSS)

What?
Sorry, this line's terrible.
My dad? God no, I couldn't do that. It's at least six years since I even spoke to him.
Look, the computer keeps crashing so I can't work. And that damn noise all the time. It's like being under seige. (MUTTERING) It's disturbing Gordy. He can't stay here.

(RELIEVED) Would you?
I mean, really, Beth?
Yes. All right.
But soon. Please. He can't stay here.
Yes. I'll see you.

(SHE PUTS DOWN THE PHONE WITH HALF EXCITEMENT, TURNS AND FREEZES.

GORDY HAS GONE)

-41-

Sc 2 has happened

EXT. ASTRAL BEACH DAY. Recent Past

Why? backwards?

(TIME PASSING. - See Jonathan Miller's "Alice" for dream-style of filming this)

VICTORIA'S FACE.

WIND BLUSTERS.
THUNDER RUMBLES.
A FAINT TELEPHONE TRILL.

BEYOND HER THE TWO FIGURES OF DANNY AND THE BRIGADIER TRUDGE AWAY ACROSS THE SAND)

tweeds??

BRIGADIER: Frankly Hinton, I don't know how you could throw it all away. You excel at maths and computer work.

DANNY: The headmaster says I'm (POMPOUS) "a disruptive influence". It wasn't deliberate, sir.

BRIGADIER: No more than losing your CCF kit or skiving off games.

(CROSS FADE TO NEXT SCENE...)

Downtime
by
MARC PLATT
Directed by
CHRISTOPHER BARRY
VHS HI-FI STEREO
Downtime
Downtime
Starring
NICHOLAS COURTNEY
ELISABETH SLADEN
DEBORAH WATLING
JACK WATLING
THE YETI ARE BACK IN THIS ALL NEW INDEPENDENT DRAMA SPIN-OFF FROM DOCTOR WHO!

Since 1988's independent drama *Wartime,* industry-savvy *Doctor Who* enthusiasts had been banding together in small production companies to make their own unofficial episodes of the show. After *Doctor Who*'s cancellation in 1989, these efforts ramped up dramatically.

Some series, like BBV's *The Stranger* (1991-95), almost played like an alternative version of the format, whereas some, like the same company's *P.R.O.B.E.* dramas, featured actual characters from the parent show, licensed by their creators and in many cases played by the same actors. Starved of the real thing, fans received these offerings with rapt appreciation, and, as time went by, the ambition and quality of sundry spin-offs evolved to a point where they could almost be new instalments of our favourite programme.

Without doubt, the zenith of this creative outpouring and the jewel in the fan-made crown is 1995's *Downtime*, produced by Reeltime Pictures. Instead of a knowing pastiche or a gritty sidestep, the script set itself up as a direct sequel to two of its progenitor's most cherished endeavours – 1967's *The Abominable Snowmen* and 1968's *The Web of Fear.* Written by Marc Platt (author of 1989's acclaimed *Ghost Light*) and helmed by Christopher Barry (one of *Doctor Who*'s most prolific directors), its behind-the-camera pedigree was unimpeachable. But perhaps even more impressive was the cast.

Reprising their roles were Nicholas Courtney, Elisabeth Sladen and Deborah Watling as Brigadier Lethbridge-Stewart, Sarah Jane Smith and Victoria Harris (née Waterfield). In addition to this, Master actor Geoffrey Beevers and voice of K9 John Leeson appeared in newly created parts. Even Watling's father Jack returned, aged 72, to recreate explorer Edward Travers, having last played him as a doddery old man some 30 years previously.

Filmed on location at the University of East Anglia in Norwich, scores of students were recruited via the campus newsletter to serve as extras, giving the set-pieces a sense of scale absent from previous independent productions. Together with a sprinkling of impressive special effects from *Who* veteran Mike Tucker and even a couple of Yeti costumes whose inadvertent cuddliness made them somehow more authentic, *Downtime* captured the essence of *Doctor Who* as we'd last seen it in a way nothing else could match. It was so close in look and feel to the more recent episodes that we almost expected the Doctor to turn up at any second, as if he was just around the corner. Which, by the end of 1995, he was...

**Far left from top:** The cast of *Downtime* (1995) included Jack Watling as Professor Travers, Elisabeth Sladen as Sarah Jane Smith, Deborah Watling as Victoria Harris, Miles Richardson as Captain Cavendish, Nicholas Courtney as Brigadier Lethbridge-Stewart and Beverley Cressman as Kate Lethbridge-Stewart.

**Left:** Annotated pages from director Christopher Barry's script.

**Below:** The cover of the VHS release.

**Bottom left:** The novelisation of *Downtime* (Virgin Books, 1996).

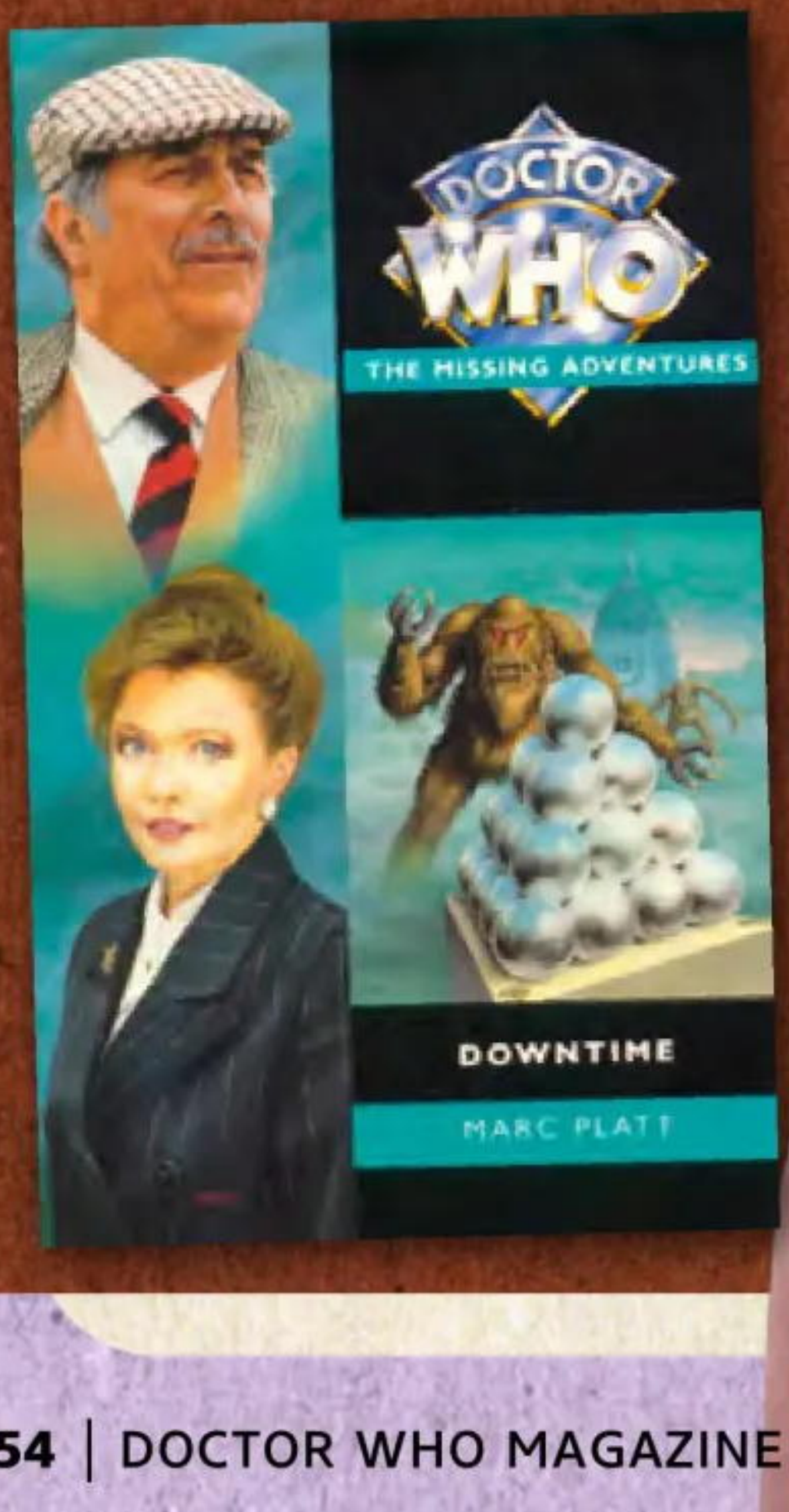
**Bottom right:** Deborah Watling as Victoria and Jon Pertwee as the Doctor in *Dimensions in Time*.

## Friends Reunited

A year after its premiere, *Downtime* was adapted into a novel and released as part of Virgin's *Missing Adventures* series – books focusing on the untold exploits of the Doctor's first six incarnations. As well as a foreword from producer Keith Barnfather and a wealth of black-and-white photos from the set of the production, *Downtime* features a number of expanded elements and additional scenes not present in the 70-minute film.

The action picks up directly from the end of 1968's *The Web of Fear*, with the Second Doctor and his companions recuperating in the TARDIS, and goes on to describe Victoria's return to Tibet in much more detail. Later scenes include Sarah Jane Smith's encounter with a Yeti in London Zoo, and even a mini-monster biting Margaret Thatcher. But it's the wistful coda that is arguably most interesting.

At the end of the book, an older Victoria is visited by the Third Doctor, who tries to persuade her to rejoin him on his travels, receiving the non-commital reply, "Perhaps, one day." Judging from scenes featuring Jon Pertwee and Deborah Watling in 1993's *Dimensions in Time,* it would seem she did eventually take him up on his offer.



**The jewel in the fan-made crown is 1995's *Downtime*, produced by Reeltime Pictures.**

**Far left:** Daphne Ashbrook as Dr Grace Holloway and Paul McGann as the Doctor in the TV movie.

**Left:** The TARDIS control room designed by Barry Newbery, as seen in Season 14 (1976-77).

**Below left:** Paul Salamoff restores the console. Photo © Paul Salamoff.

**Below right:** The restored console, sideways on the dolly designed to transport it. Photo © Paul Salamoff.

# 1996

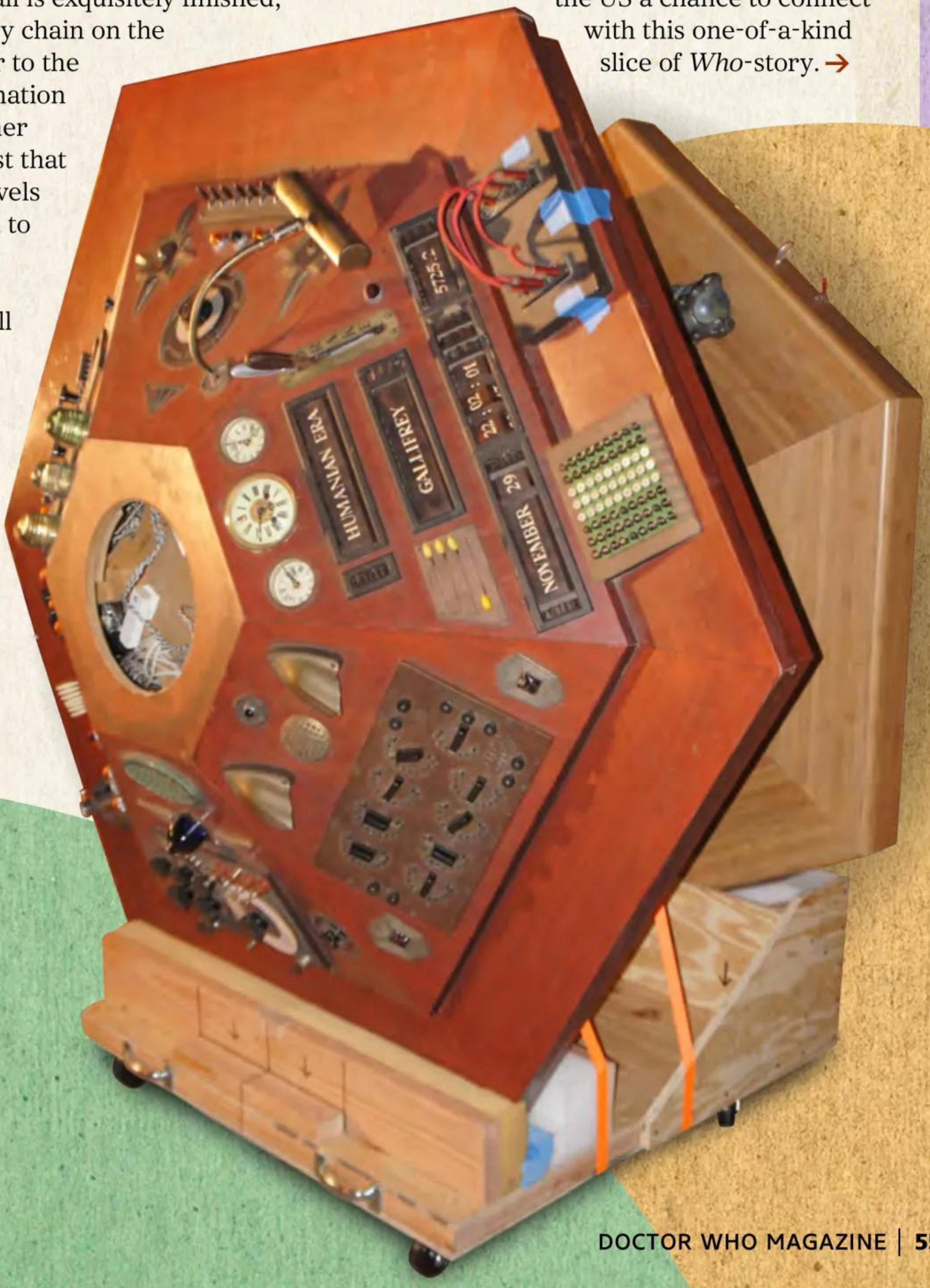
## The TV movie TARDIS console

These days, waiting anxiously on the brink of a new era of *Doctor Who*, we get almost as excited about a new-look TARDIS console as we do about a new-look Doctor. Successive producers have been keen to make their mark on the programme's visual furniture, and yet this wasn't always the case. The original console served three consecutive Doctors, as did the version that saw out the show's initial run, while Jon Pertwee didn't receive his own model until a year into his tenure. Similarly, Tom Baker shared a constantly updated prop with his successor Peter Davison.

The idea that a new era would automatically mean a new control centre comes from 1996's TV movie – or, to give it its proper title, simply *Doctor Who.* After some wild dead-ends (see 1994), Philip Segal's realisation of his passion project would hew much closer to the show's past than many people expected, and indeed the top elevation of Michael Wong's 1996 design could be a rendering of any one of its predecessors. It's only when we see the side elevation, with its wrought iron and moulded 'claw' feet, that its steam-punk inspirations become clear.

Fashioned from dark wood instead of gleaming metal or even white fibreglass, the finished prop steers the production away from the harsh, tungsten-lit science fiction of the 20th century and towards the brass-and-leather trappings of the 19th. Every detail is exquisitely finished, from the lavatory chain on the scanner monitor to the hexagonal destination rods, which rather curiously suggest that the Doctor's travels might be limited to only six possible planets. Eagle-eyed viewers will note its striking similarity to Barry Newbery's celebrated 'secondary console', which debuted in 1976's *The Masque of Mandragora* – and, with Paul McGann's costume being more or less a scarf-less facsimile of Tom Baker's get-up from the same period, John Leekley's plans for remaking various 1970s classics don't seem quite so far-fetched.

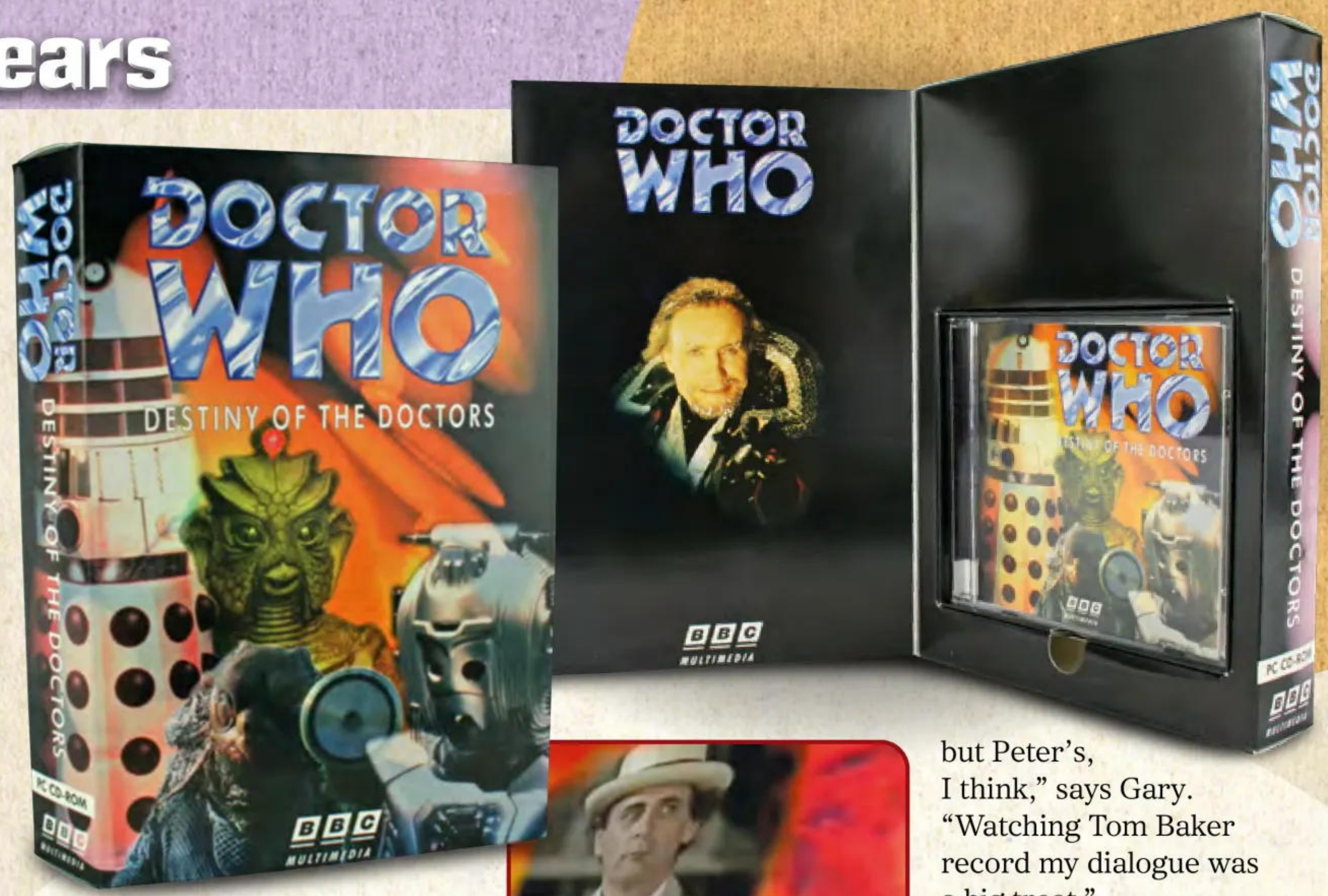
After filming on the TV movie wrapped, the console went into storage with the Vancouver prop company that constructed it. With no fresh series on the cards, it stayed there until it was bought by fan Paul Salamoff after a chance meeting with the warehouse supervisor. Straight away, Salamoff began repairing the prop, replacing the missing central column and wiring the lights with LEDs instead of the unstable halogens used for filming. Having fitted it to an ingenious dolly, allowing it to move through doorways on its side, he regularly wheels it out at conventions, allowing fans across the US a chance to connect with this one-of-a-kind slice of *Who*-story. →



# 60 Objects, 60 Years

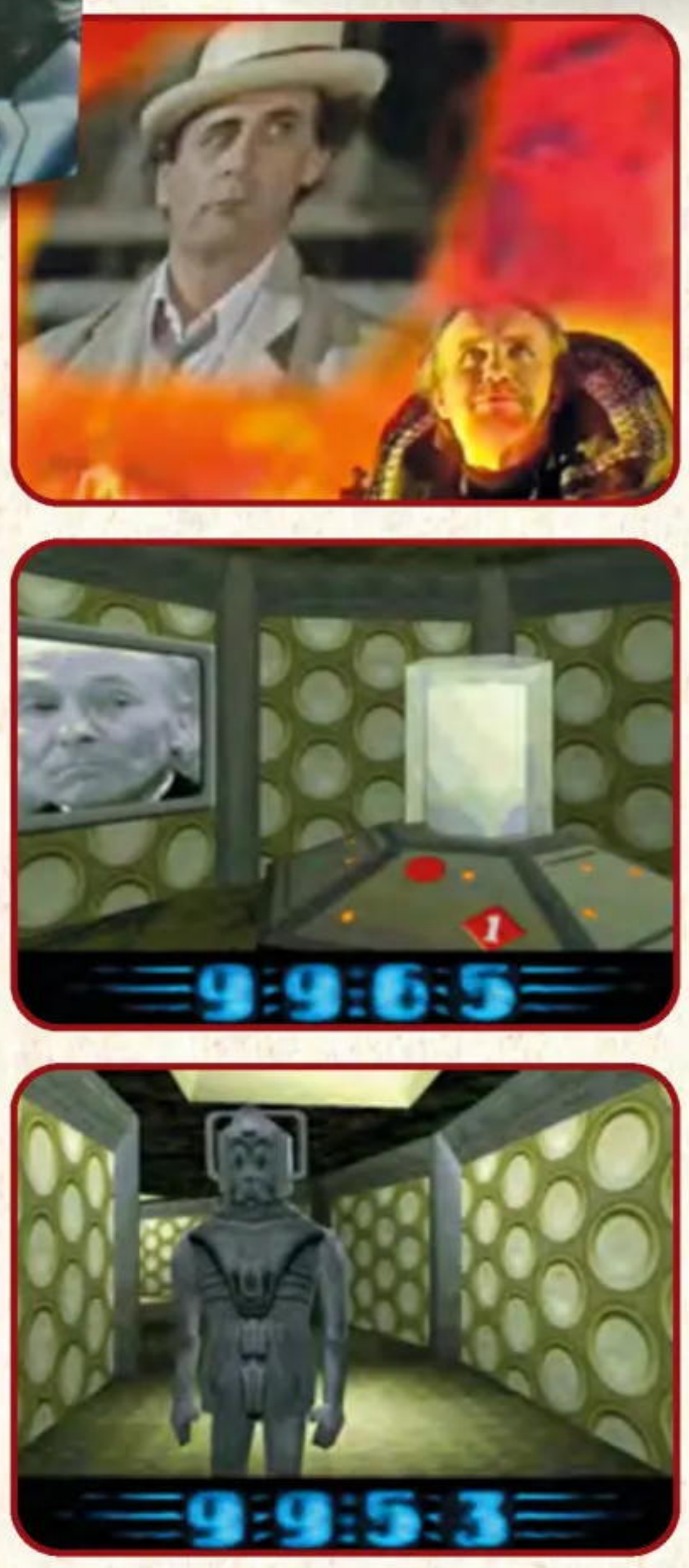
## 1997

## CD-ROM



Since there have been computer games, there have been *Doctor Who* computer games. From 1983's *The First Adventure* through to 1992's *Dalek Attack,* the conundrum of how best to filter the programme's essentially pacifist manifesto through an increasingly fighty medium has proved baffling. *"Doctor Who* never fared too successfully in the video games world," says writer and ex-**Doctor Who Magazine** editor Gary Russell, "because you have a lead character who can't get physical, can't enjoy killing and can't shoot-em-up."

That's why, for 1997's *Destiny of the Doctors*, created by Studio Fish with BBC Multimedia, the decision was made to farm out much of the action to a floating sentient jellybean called the Graak. Serving as the player's avatar throughout the experience, the Graak must solve various puzzles and avoid a cavalcade of monsters in order to free the Doctor's seven incarnations from the Master's devious trap. "At one point I suggested replacing the Graak with [comic-strip companion] Frobisher the Penguin," says Gary, who worked on the script alongside *Who* legend Terrance Dicks. "The looks I got from everyone told me quite rapidly that the Graak was in and Frobisher was not."



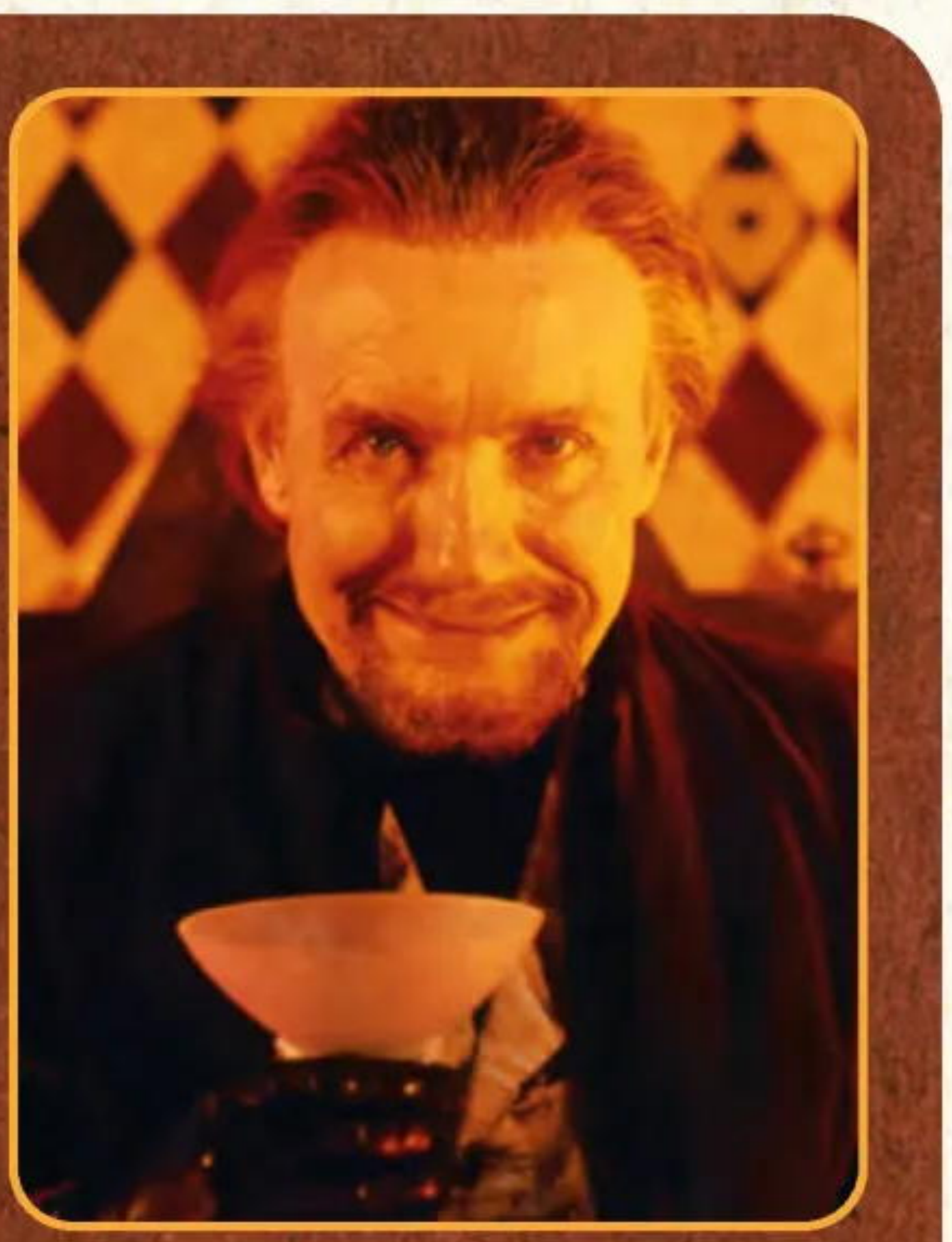
Which isn't to say that the Doctor had no involvement at all – actors Tom Baker, Peter Davison, Colin Baker and Sylvester McCoy were called upon to record new lines of dialogue for the game as their respective incarnations. This would be the first time any of them had performed in character since 1993's *Dimensions in Time*, which in a pre-Big Finish world was quite a coup. "I was present at all the recording sessions but Peter's, I think," says Gary. "Watching Tom Baker record my dialogue was a big treat."

Hold on, though – where's Paul McGann, who'd been firmly established as the Eighth Doctor only the previous year? "*Destiny of the Doctors* had been created, written and mostly finished before the TV movie was even announced – hence no McGann," explains Gary.

Later, having written the novelisation of the TV movie, Gary was called back to work on Anthony Ainley's in-vision scenes as the Master. He seized the opportunity to weave a sneaky thread of continuity between the game and the film. "I was able to add a bit at the end that suggested this was immediately before the Daleks took him away to Skaro and turned him into a slimy eel," he smiles, confirming that the game directly precedes the events of the movie, and even feeds into the set-up. **DWM**

**You can watch a fan-made edit of Ainley's Master grafted into the TV movie intro at *tinyurl.com/ainleytvm.***

### Re-Master



Perhaps the most exciting element of *Destiny of the Doctors* was the almost 14 minutes of newly shot footage featuring Anthony Ainley's Master, in what would prove to be his final acting work before his death in 2004. Decked out in a Gallifreyan robe and collar over a red velvet jacket, these sequences find the Master (and Ainley) in playful mood, jibing at the Doctor and goading the Graak in a variety of locations, including a child's playroom, a medieval banqueting tent, the London Underground and even zooming about in a bubble car.

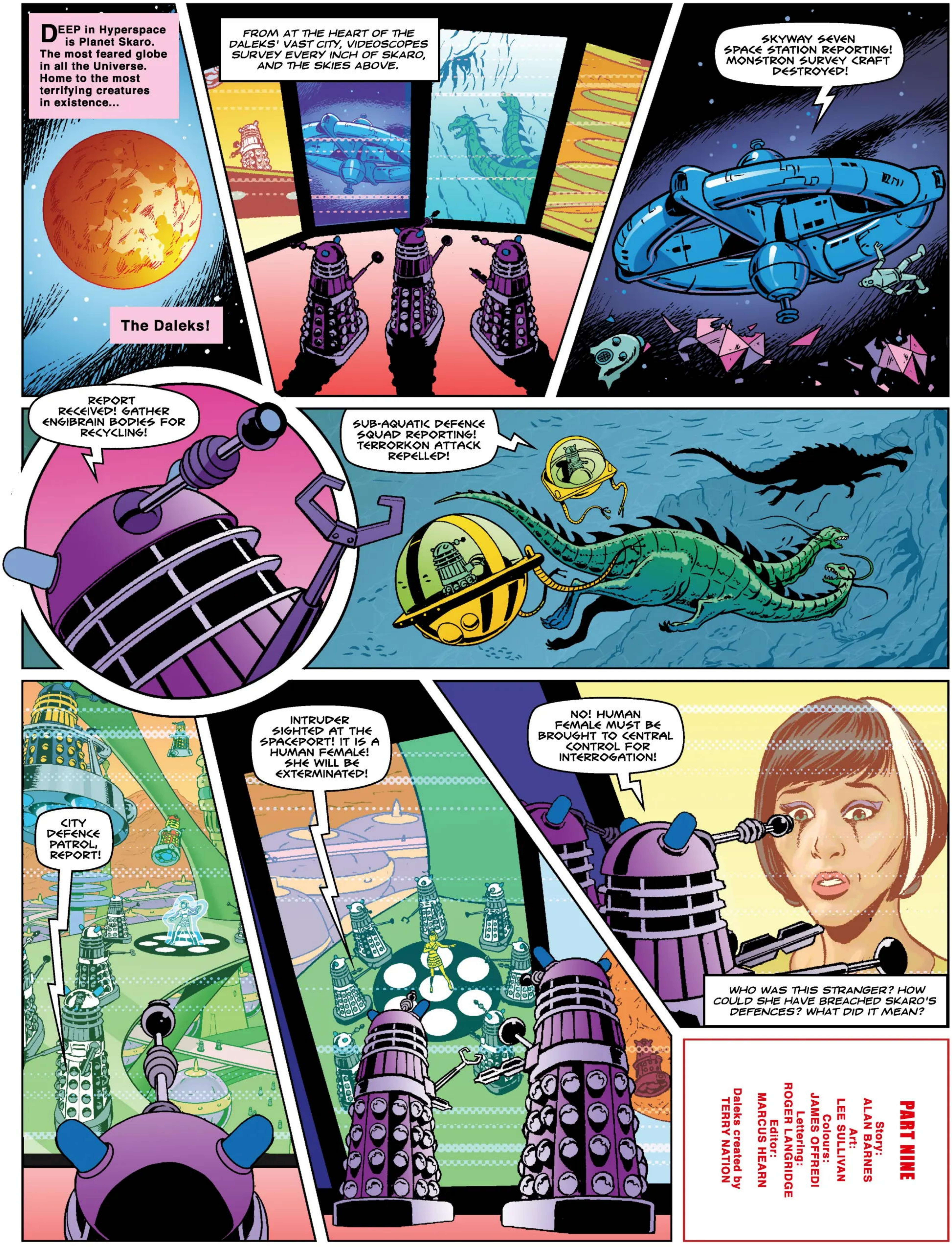
Preparing for perhaps his most joyful performance, Ainley was clear about his vision for the Master. "Anthony felt that Terrance had written a great Roger Delgado script, but it didn't feel like him," recalls Gary Russell. "So I was drafted in to rework it into something more akin to the Ainley Master, as Terrance was busy on something else by then."

Ainley's adjustments went beyond even Gary's tweaks, and his hand-written annotations (including an admonishment of his Auton servant) can still be seen on his copies of the script. It was also the only instance of the actor growing his own beard for filming, which makes it extra special!

*You can see a compilation of Anthony's last bow on the DVD release of 1989's* Survival.

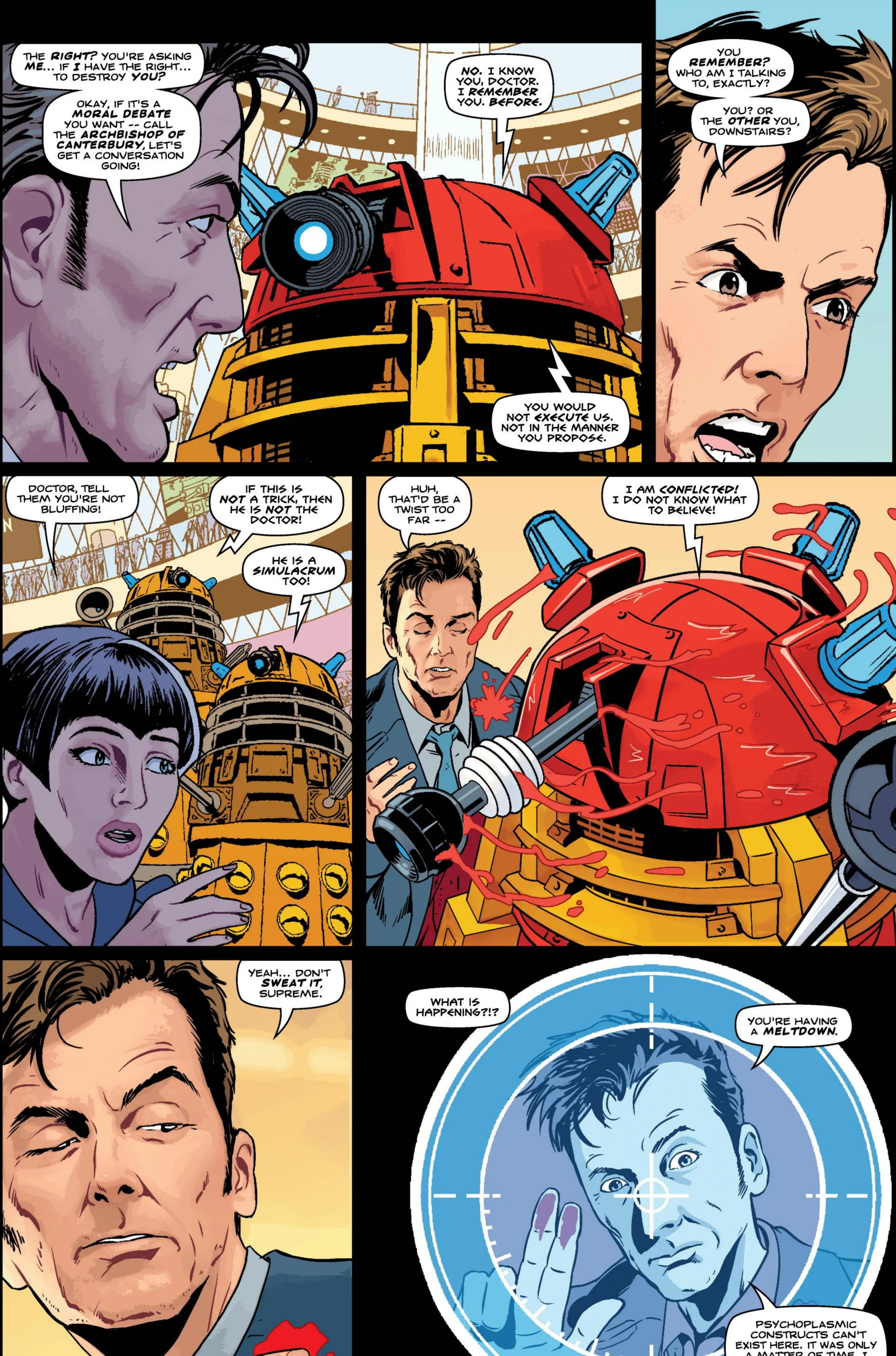
**Top:** The packaging for the CD-ROM computer game *Destiny of the Doctors* (1997).
**Above:** Screenshots from the game.
**Far left:** The Master (Anthony Ainley) makes regular appearances during the game.
**Left:** Ainley on set, recording one of his scenes.

# LIBERATION OF THE DALEKS


DEEP in Hyperspace is Planet Skaro. The most feared globe in all the Universe. Home to the most terrifying creatures in existence...
The Daleks!
FROM AT THE HEART OF THE DALEKS' VAST CITY, VIDEOSCOPES SURVEY EVERY INCH OF SKARO, AND THE SKIES ABOVE.
SKYWAY SEVEN SPACE STATION REPORTING! MONSTRON SURVEY CRAFT DESTROYED!
REPORT RECEIVED! GATHER ENGIBRAIN BODIES FOR RECYCLING!
SUB-AQUATIC DEFENCE SQUAD REPORTING! TERRORKON ATTACK REPELLED!
CITY DEFENCE PATROL, REPORT!
INTRUDER SIGHTED AT THE SPACEPORT! IT IS A HUMAN FEMALE! SHE WILL BE EXTERMINATED!
NO! HUMAN FEMALE MUST BE BROUGHT TO CENTRAL CONTROL FOR INTERROGATION!
WHO WAS THIS STRANGER? HOW COULD SHE HAVE BREACHED SKARO'S DEFENCES? WHAT DID IT MEAN?

**PART NINE**

Story:
ALAN BARNES
Art:
LEE SULLIVAN
Colours:
JAMES OFFREDI
Lettering:
ROGER LANGRIDGE
Editor:
MARCUS HEARN
Daleks created by
TERRY NATION


THE *RIGHT?* YOU'RE ASKING *ME*... IF *I* HAVE THE RIGHT... TO DESTROY *YOU?*
OKAY, IF IT'S A *MORAL DEBATE* YOU WANT -- CALL THE *ARCHBISHOP OF CANTERBURY*, LET'S GET A CONVERSATION GOING!
*NO*. I KNOW YOU, DOCTOR. I *REMEMBER* YOU. *BEFORE*.
YOU WOULD NOT *EXECUTE* US. NOT IN THE MANNER YOU PROPOSE.
YOU *REMEMBER?* WHO AM I TALKING TO, EXACTLY?
YOU? OR THE *OTHER* YOU, DOWNSTAIRS?
DOCTOR, TELL THEM YOU'RE NOT BLUFFING!
IF THIS IS *NOT* A TRICK, THEN HE IS *NOT* THE DOCTOR!
HE IS A *SIMULACRUM* TOO!
HUH, THAT'D BE A TWIST TOO FAR --
I AM *CONFLICTED!* I DO NOT KNOW WHAT TO BELIEVE!
YEAH... DON'T *SWEAT IT*, SUPREME.
WHAT IS HAPPENING?!?
YOU'RE HAVING A *MELTDOWN*.
PSYCHOPLASMIC CONSTRUCTS CAN'T EXIST HERE. IT WAS ONLY A MATTER OF TIME. I JUST HAD TO *KEEP YOU TALKING*.

THEN IT **WAS** A TRICK? THE MUTANT ELECTROCUTION THING?
COME OFF IT, **GEORGETTE!** WHEN WOULD I HAVE HAD THE TIME TO SET UP ALL THAT?
I'M GOOD, BUT I'M NOT **THAT** GOOD!
EXTERMINATE THEM ALL!
EXTERMINATE!!
**REEEALLY** WOULDN'T RECOMMEND IT, NOW YOU'RE DISSOLVING TOO --
WHOOMF!
WHOOMF!
...I MEAN, YOU'RE BASICALLY **LIQUID**.
MIND OUT, EVERYONE!
SHPLUPP!
IS THAT IT? IS IT OVER?
FOR NOW.
COME ON, ISN'T ANYONE GONNA CONGRATULATE ME ON MY PERFORMANCE?
I SHOULD SAY NOT --
MY CHILDREN ARE COVERED IN **DALEK PAINT!**
MINE TOO!
THE WHOLE DAY OUT'S BEEN **RUINED!**
IT'LL ALL JUST **DISSIPATE**... PROBABLY.
wreep wreep
POLICE PUBLIC CALL BOX

GEORGETTE? SIX SIGMA'S GONE.
I MEAN, TECHNICALLY ALIVE. BUT THERE'S JUST STATIC FROM THE THALAMUS!
PEOPLE USED TO SAY IF YOU DIED IN YOUR DREAMS, YOU'D NEVER WAKE UP.
MAYBE SOME OLD WIVES' TALES CONTAIN A SCINTILLA OF TRUTH.
WAIT. WHERE'S GEORGY? YOUR ALT-YOU?
SHE RAN OFF. I GUESS BY NOW SHE'S LIKE THE SUPREME?
PITY. MIGHT HAVE BEEN A WAY TO STABILISE HER AT THE QUANTUM LEVEL. GUESS IT'S ACADEMIC NOW.
ER, YES. SPEAKING OF ACADEMIC...
THE REASON WHY I CALLED YOU HERE? I'M DOING A PhD IN DALEK STUDIES. I NEED YOUR HELP!
DALEK.
STUDIES.
YOUR NAME'S ALWAYS IN THE HISTORIES. I WANTED TO KNOW IF YOU WERE REAL.
I FOUND A REFERENCE TO A THING CALLED A SPACE-TIME TELEGRAPH, SO I MADE ONE. IS... IS THAT NOT OKAY?
YOU'RE CREATING SEMI-INTELLIGENT BEINGS TO USE AS CANNON FODDER FOR CAPTIVE DALEK MUTANTS. NOTHING'S OKAY!
HELP ME SHUT THIS HORROR SHOW DOWN, THEN WE'LL TALK. CLOSE IT DOWN, BLOW IT UP, I DON'T CARE. JUST END IT!

ZONE
ZEG
BUT...
STEP AWAY FROM THE INTRUDER, LIEUTENANT. WE ALL HEARD HIM THREATEN **PARK SECURITY**.
DOCTOR: I THINK YOU SHOULD **LEAVE**.
Hi! I'm the Chief
ALL RIGHT, I KNOW WHEN I'M **NOT WANTED**. DON'T COME CRYING TO ME WHEN IT ALL GOES WRONG...
WELL, ACTUALLY, **DO**. YOU KNOW HOW TO CALL ME, GEORGETTE. AND YOU WILL.
OLICE TELEPHONE
OFFICERS & CARS
VWORP! VWORP!
POLICE PUBLIC CALL BOX
JUST GONNA **FAST FORWARD** A BIT. A WEEK, A MONTH, A YEAR...
THERE WE GO, **AUTOMATED PROTOCOL EPSILON DELTA RHO!** DOUBT THAT WAS EVEN A DAY!
ΕΔΡ
SO I PROMISE NOT TO SAY I **TOLD YOU SO**, BUT --
WAIT A MINUTE, YOU'RE NOT **HER**. YOU'RE --
**DOC-TOR...**

WE MEET AT LAST.
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
NEXT ISSUE: GOLDEN AGE

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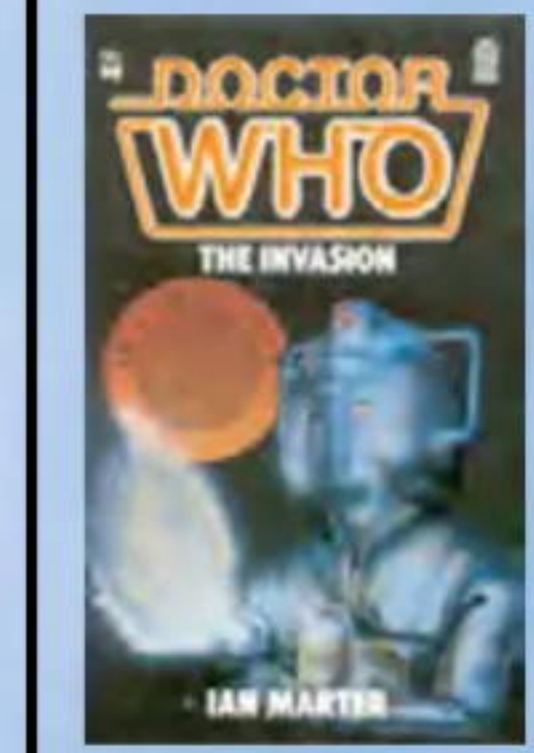

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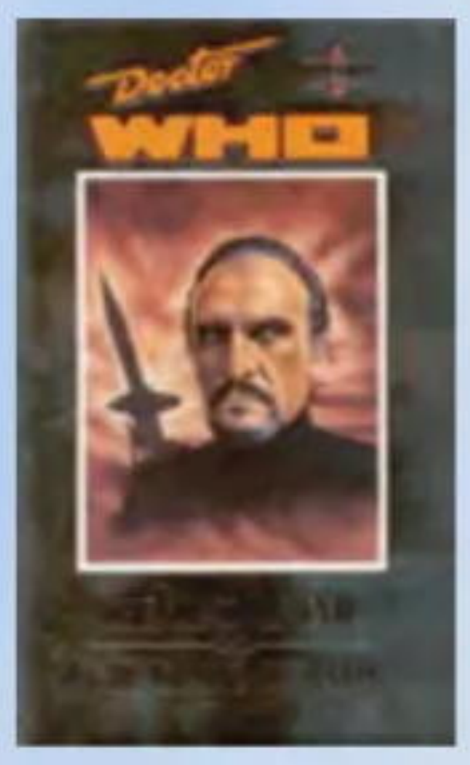

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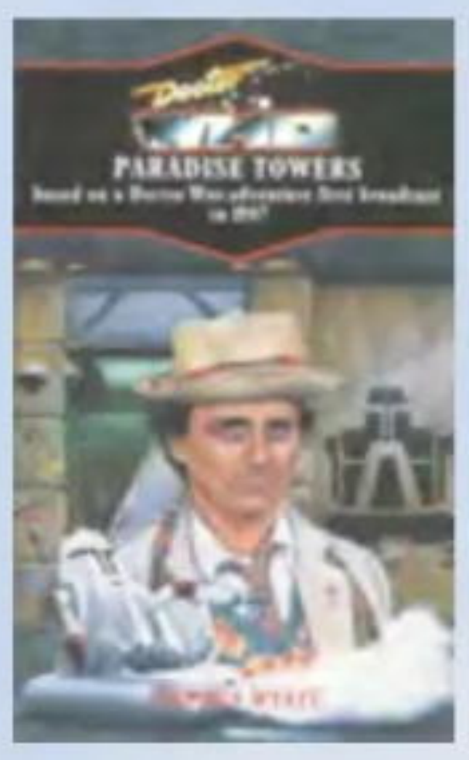

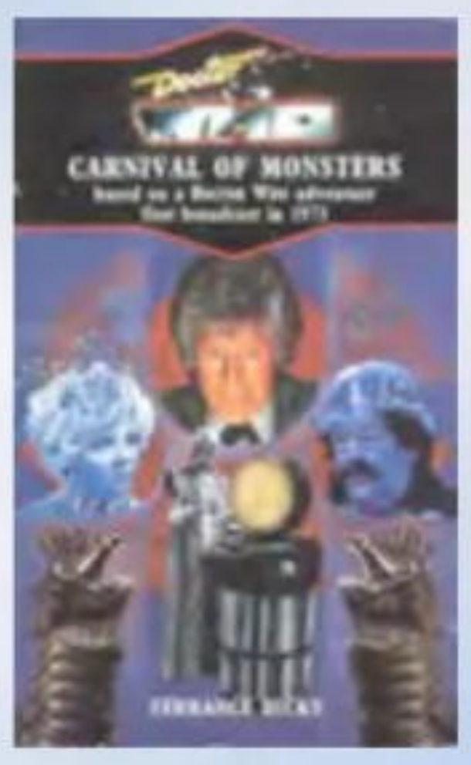

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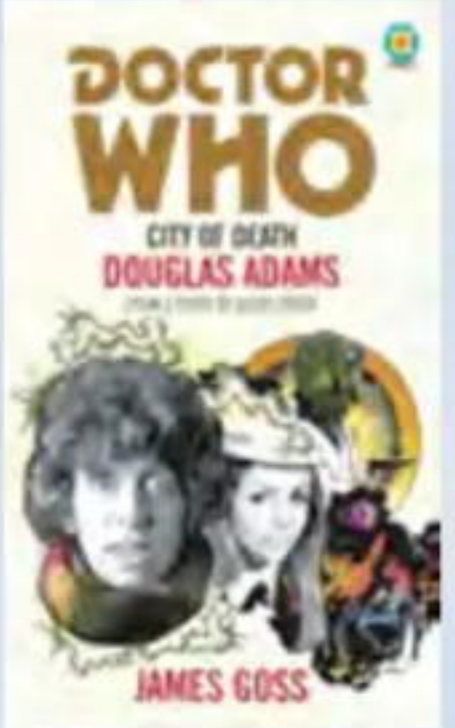

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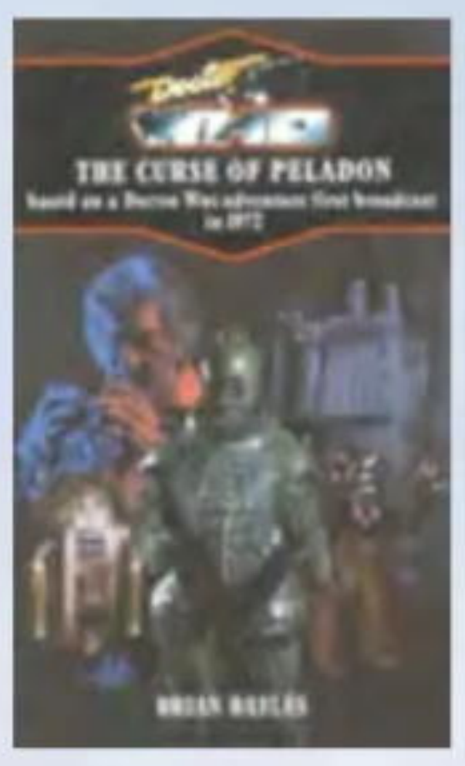

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# THE WHEEL IN SPACE

## EPISODES 4 TO 6

**ALAN BARNES** has the concluding half of this Cybermen saga in the sights of his x-ray laser.

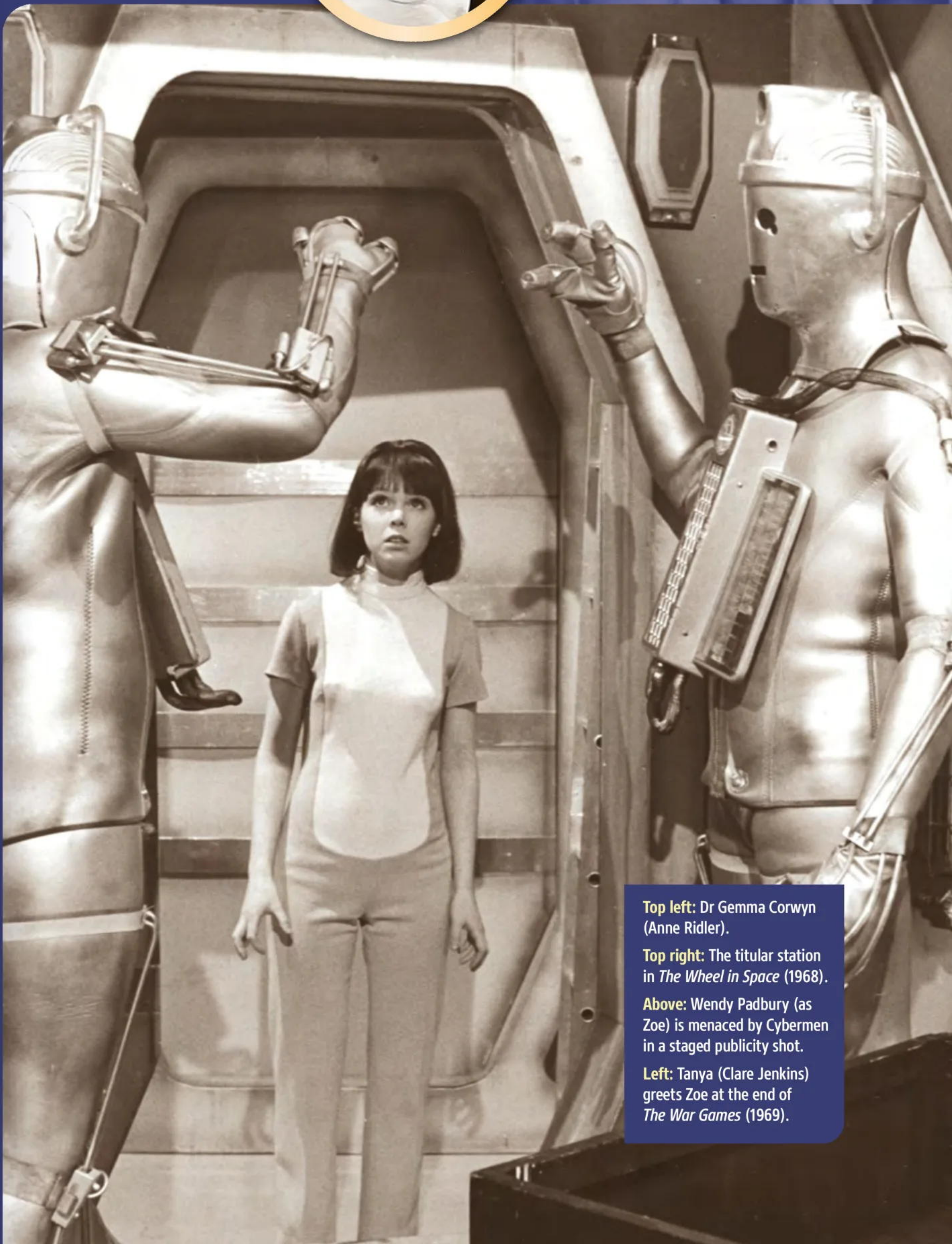
Stanislaw Lem's twice-filmed 1961 novel *Solaris* is set aboard a space research station floating above an alien ocean, which psychologist Dr Kris Kelvin realises is causing the station crew to suffer various mental crises. In *The Wheel in Space*, we learn that psychoanalysing medico Dr Gemma Corwyn (Anne Ridler) has been trained to treat crew members who've cracked; we discover that Zoe (Wendy Padbury), a product of the mysterious "parapsychology unit", has been trained to suppress her emotions – and, most intriguingly, we hear that all spacemen (sic) have had 'Silenski capsules' implanted, to signal if the wearer has come under "brain control". All of which seems to imply that the Cybermen aren't necessarily the first strange menace met by humankind in space. Has a *Solaris*-like prologue gone untold?

Perhaps *The Wheel in Space* has an untold epilogue, too. At the end, Zoe goes AWOL, jumping ship to the TARDIS. Her Wheel-mates won't miss her, though. The Time Lords will return her moments after she departed in the final episode of *The War Games* (1969), her memories of her travels with the Doctor and Jamie removed. "I thought I'd forgotten something important, but it's nothing," she tells Tanya, as they get back to work.

Is that the end of it, though? Staged publicity pictures showed Zoe and two Cybermen in various parts of the sets – even though Zoe never actually meets the Cybermen directly during the course of the story. What if they depicted what happened *after* Zoe returned?

Because maybe not all of the Cybermen were destroyed. Maybe a couple made it through the emergency exit in the oxygen supply room. Maybe two more Cyber-eggs were sealed away on the *Silver Carrier*. And were all the Cybermats really accounted for?

If that were the case, let's hope our "little brainchild" somehow survived that second encounter.



**Top left:** Dr Gemma Corwyn (Anne Ridler).

**Top right:** The titular station in *The Wheel in Space* (1968).

**Above:** Wendy Padbury (as Zoe) is menaced by Cybermen in a staged publicity shot.

**Left:** Tanya (Clare Jenkins) greets Zoe at the end of *The War Games* (1969).

## Episode 4

**FIRST BROADCAST Saturday 18 May 1968**

*NB: timings for missing episodes are taken from uncorrected off-air audio recordings, and don't exactly correspond to off-screen 'telesnaps'.*

***"The Cybermen are threatening this space wheel," the Doctor tells controller Jarvis Bennett.***

**01m 04s** Zoe defines 'cybernetics' as "The study of a system of control and communication in animals, and devices such as cybernetic machines" – paraphrasing the 1948 volume *Cybernetics: or Control and Communication in the Animal and the Machine* by the mathematician Norbert Wiener, who coined the term.

**02m 12s** Back aboard the *Silver Carrier*: with the two Cybermen (Jerry Holmes and Gordon Stothard; voiced by Peter Hawkins and Roy Skelton) having laid themselves down inside a large crate, Vallance (Derrick Gilbert) sets a false bottom in place above them, before he and Laleham (Michael Goldie) pile Bernalium boxes on top. This was seen in an unusual overhead shot, achieved by pointing Camera 2 at a mirror above.

While Laleham and Vallance transport the crate, Enrico (Donald Sumpter) finishes his advance weather information report to Earth Central by giving the Wheel's full designation: "This is Space Station W Three signing out."

After Jarvis (Michael Turner) authorises the Bernalium find to be brought aboard, Tanya Lernov (Clare Jenkins) instructs Enrico to clear the loading bay. This scene was cut short. Originally, it continued with Tanya activating the operations room visphone, and telling the standby guard to report in – namely Chang (Peter Laird). "What's the trouble?" asked Chang. "Better get kitted out," she told him. "Help the boys with the cargo, will you?"

**06m 30s** Meanwhile, in the rest room, Gemma tells the Doctor (Patrick Troughton) and Jamie (Frazer Hines) how the Cybermats have put the Wheel's laser out of action, by consuming all the Bernalium – with Anne Ridler audibly stumbling over one of her lines: "They seem to have turk – taken a liking to all the stock..."

But the Wheel still has other defences, including a 'meson shield' – where a meson is a subatomic particle composed of quarks and antiquarks. (The TARDIS travellers might find antiquarks useful in their next adventure... but we're getting ahead of ourselves.) The Doctor concludes, therefore, that the Bernalium must have been destroyed for another purpose – but what? Again, the scene was cut short. Originally, Camera 3 was directed to push in to a medium close-up of the Doctor as he realised: "Wait a minute! The Rocket [sic]. There must be Bernalium on the Rocket!"

**07m 01s** Laleham and Vallance spacewalk the crate into the loading bay – with the actors' pre-filmed 'weightless' entrance on Kirby wires intercut with studio shots of a space-suited Chang pressing a button to close the loading bay doors behind. After clicking an 'air flow' switch, Chang gave the other two a 'thumbs-up' sign, receiving a wave in response. The loading bay set was therefore made twice – once at Ealing, and a fuller version at TV Centre.

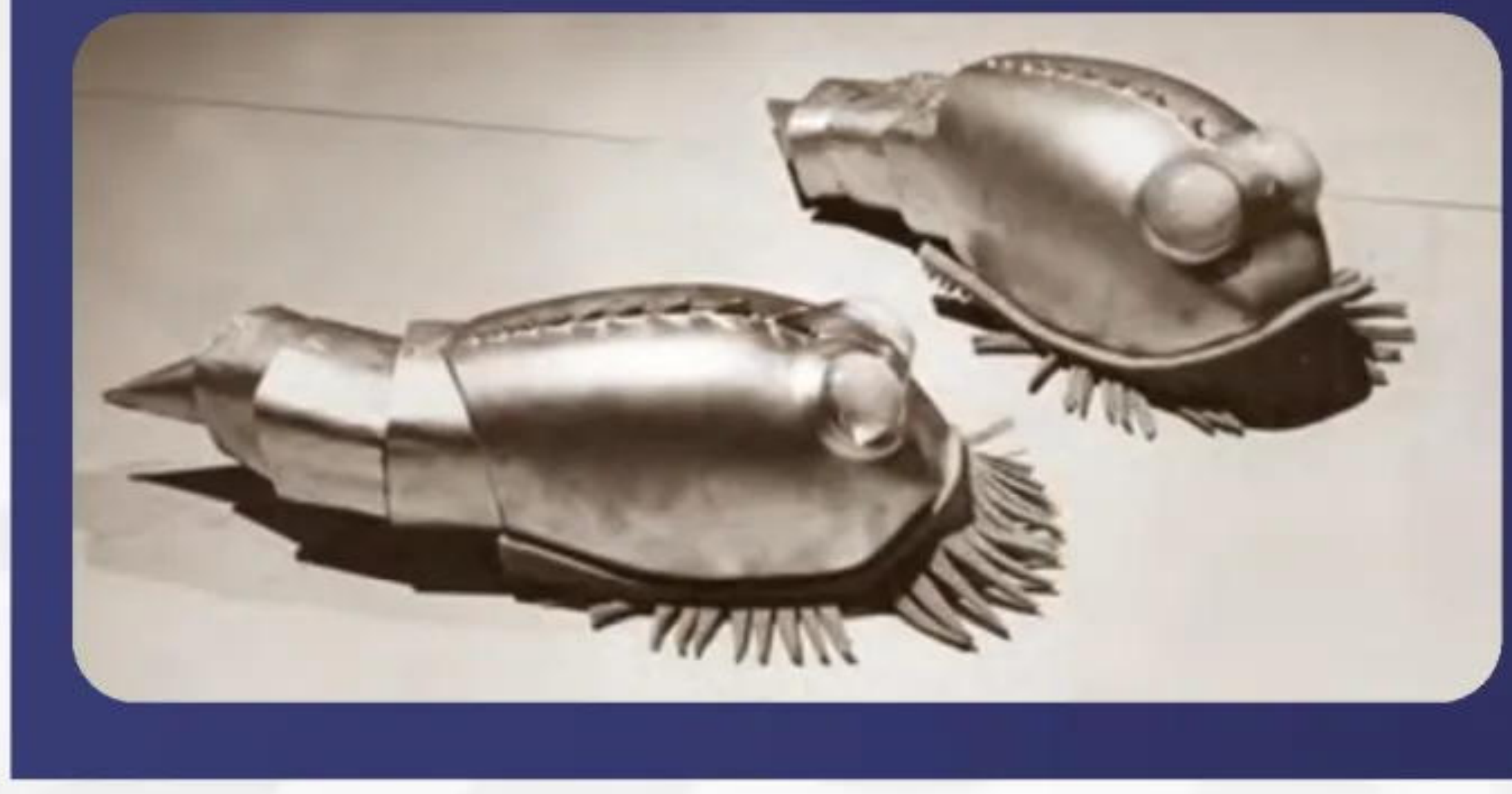
**08m 14s** In the operations room, Jamie interrupts Zoe while she's replaying her audio readings re the star Hercules 208. "How did you do that without moving your lips?" he marvels, as if he's never heard of tape recording before. Strangely, he seems to have forgotten that he'd been present in the control hall of the ESG refinery when Victoria's screams were recorded and replayed as a means to destroy a rampant seaweed monster in the final episode of *Fury from the Deep*, just a day or two ago.

A late addition to the script, this Jamie/Zoe scene carries on into the corridor outside the ops room – but it ends abruptly, with Jamie unable to say why he ruined the laser. Again, this was cut short. Originally, Zoe asked him to tell her something else: "Your friend the Doctor – was he telling the truth about these Cybermen?" Of course, replied Jamie: "Oh, they exist right enough – I've seen them!" Such things were "theoretically possible given an advance cyernetic [sic] technology," said Zoe. "Aye – but don't you be frightened – I'll look afte [sic] you," Jamie told her. "Oh, I'm not frightened. Just curious. I should very much like to see one," Zoe declared. "You're a funny one aren't you?" said Jamie. When Zoe wondered why, he explained: "Well you take it all so calmly." This struck a nerve: "All brain and no heart?" she said, explaining that she was quoting Leo Ryan (back in Episode 3). "Well he's plain daft then," Jamie told her – leading her to smile gratefully, stage directions indicated. But her calculations were urgent, she told him: "Och, I can take a hint," he said, heading off.

**09m 36s** On Jarvis' orders, Bill Duggan (Kenneth Watson) arrives in the power room to help repair the x-ray laser – whereupon Leo Ryan (Eric Flynn) orders Flannigan (James Mellor) and an unnamed spaceman on an extended break: "You'll take 45 minutes and like it." Bill insists that Leo should go too, leaving him with Chang. Yet again, the scene was cut short. Originally, Leo said he'd "just have something to eat" – then broke off, joining Bill in repeating his own words from a few moments earlier: "You'll take 45 minutes and like it." With Leo gone, Chang asked Bill what he should do. "I wouldn't want you to dirty up your nice, clean space suit. Could I possibly persuade you to struggle into a pair of those dirty old overalls..." replied Bill. "You don't have to be sarcastic," said Chang, moving away. (Which explains why Chang is suddenly in overalls in the next power room scene.)→

## Essential Info

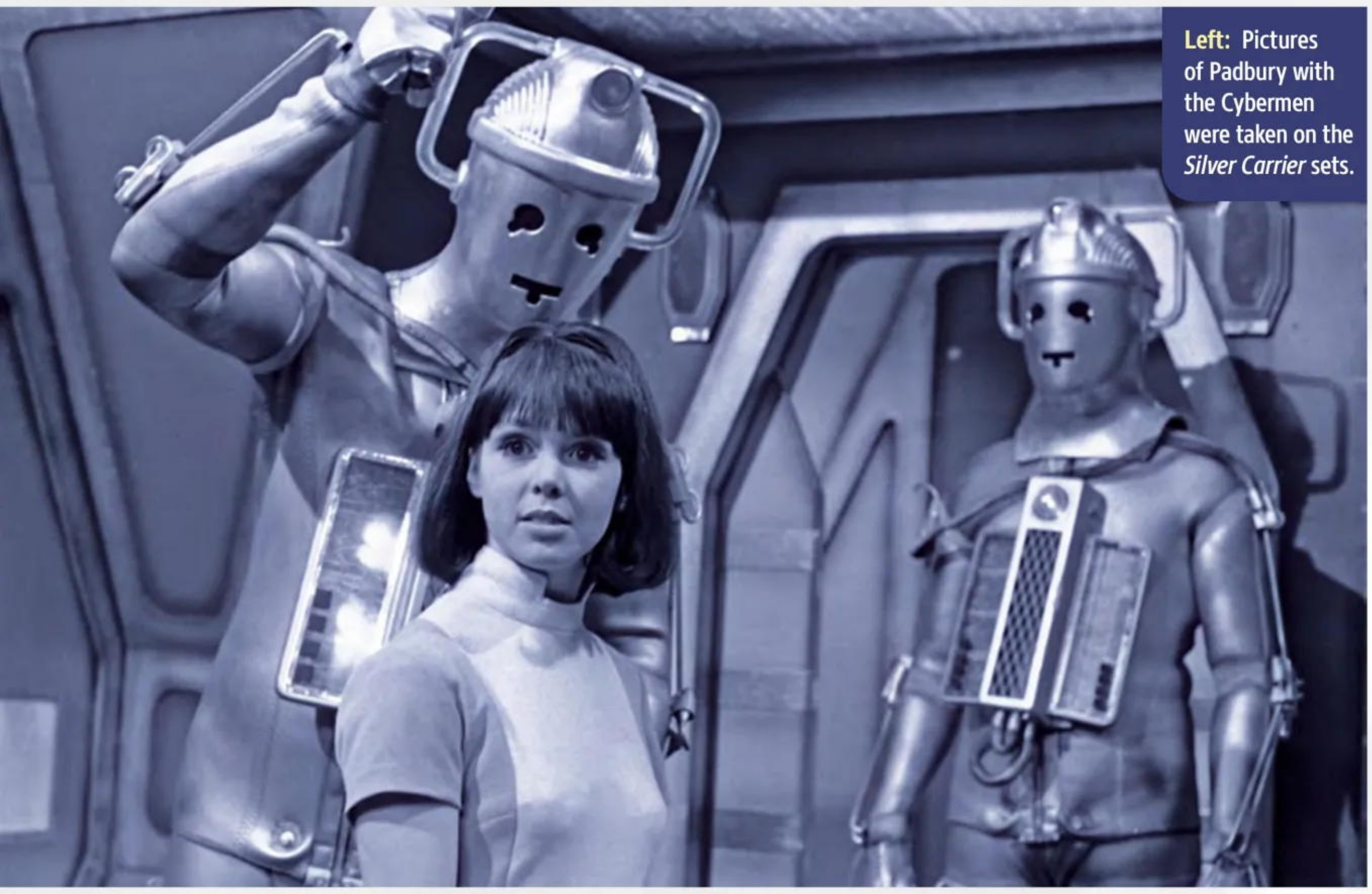
▶▶The story so far: forced to evacuate the TARDIS, the Doctor and Jamie have landed aboard a rocket, the *Silver Carrier* – whose robotic operator has moved it into the vicinity of an Earth space station. Brought aboard the Wheel, Jamie sabotages its defensive laser to prevent the station controller from blowing up the rocket, and the TARDIS with it. Two Cybermen hatch out aboard the rocket, to continue with the next phase of their Planner's scheme. Soon, the Doctor identifies one of the creatures that killed a crewman as a Cybermat (below)...



▶▶Following the one and only UK airing of *The Wheel in Space*, original two-inch videotapes for the first four episodes were wiped by the BBC Engineering Department in July 1969. Unusually, Episodes 5 and 6 were recorded onto 35mm film, for ease of editing; although Episode 5 appears to have been dumped at around the same time, the 35mm print of Episode 6 was retained at the BBC Film Library. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in 1969, repeated in 1970), Hong Kong and Singapore (in 1970) and New Zealand (in 1971). It also aired in Nigeria and Gibraltar, where it was last confirmed to be seen in full (in 1973).

DOCTOR WHO
THE WHEEL IN SPACE
PRODUCER PETER BRYANT
DIRECTED BY TRISTAN DE VERE COLE
BBC tv

▶▶A 16mm copy of Episode 3, held by a film collector since the early 1970s, was returned to the BBC in May 1984. A few clips from the four still-missing episodes survive: a shot of the Wheel from Episode 1 was reused in the final episode of *The War Games* (1969), and several censored seconds from the fourth and fifth instalments were returned from Australia (in 1996) and New Zealand (in 2002). Four different fan-made soundtrack recordings survive, plus off-screen 'telesnaps' (above).



**Left:** Pictures of Padbury with the Cybermen were taken on the *Silver Carrier* sets.

→

**10m 16s** "It's an extraordinary x-ray," says Gemma, looking at an image of the Doctor's cranium projected onto the rest room wall – but just what was so "extraordinary" about it remains a mystery, since we don't have an off-screen shot. (Was his brain especially large?!)

Gemma corrects the Doctor, giving her title as 'Mrs' – explaining that her husband died in the asteroid belt three years before. "My name's Gemma," she continues. "How nice," replies the Doctor, seemingly with sincerity. *The Fact of Fiction* wonders: is there a hint of flirtation here?

Gemma's fears that Jarvis can't face the truth were meant to be confirmed in the next scene – set in the operations room, with Jarvis asking Tanya if everything was in order. This, too, was truncated. As written, Jarvis looked around, nodding, then headed out. Tanya crossed over to Enrico, asking if he'd noticed anything strange about the Controller. "He seemed to be rather… well… detached," she continued, then pulled back: "No probably just my imagination." She smiled at Enrico, but then turned to camera, frowning…

Stage directions indicated that the Doctor was "tucking his shirt into his trousers" when we cut back to the rest room. When Jarvis entered, a few lines later, the Doctor was still not fully dressed: "arrested in mid-flight so to speak – his arms half in and half out of his jacket" (sic).

**14m 09s** Gone to fetch Bernalium from the loading bay, Chang discovers the crate's false bottom… and finds a Cyber-hand clamped to his shoulder. Futilely, Chang begs Laleham and Vallance for help, but is blasted dead – with a halo of light superimposed over one of the Cybermen's chests, and the image of Chang in its beam flaring briefly to negative (as with the Daleks' victims).

Soon, Laleham and Vallance arrive in the power room – along with a Cyberman. Enslaved, Bill Duggan is ordered to go to the ops room… where the Doctor is alarmed to hear that Bernalium from the rocket has been brought aboard. Prompted by the Doctor, Tanya operates "an oblong casing inside which some electric waves run endlessly and smoothly" – part of the Silenski circuit, which uses implants to determine if anyone aboard is subject to "adverse influence".

**22m 22s** The circuit fingers Bill, who attacks Enrico's radio complex with a spanner. Original stage directions described how "Leo pulls out his blaster gun and fires at Bill who twists and falls to one side." The Australian censor ordered two shots of Bill's death to be cut: "At 23 mins reduce to minimum attack on man with laser beam." Located in 1996, these three seconds' worth of clips appear to show Bill electrocuted when the spanner becomes embedded in the console.

The Doctor and Jamie depart, leaving Leo and Tanya to make simple devices to absorb Cyber-control signals. "Isn't there anything I can do?" Zoe asks Tanya – all that remains of a much longer end to this scene, which had Gemma and Zoe staring down at Bill's body. "I feel cold," said Zoe. "It's shock Zoe," Gemma told her. "Sit quietly until you're needed." Zoe instead went over to where Tanya was using "elastoplaster" (sic) to tape transistor batteries to metal plates taken from instrument panels. Told they were "all right" without her, Zoe simply watched on miserably – "suddenly aware that where human ingenuity is necessary, she is without training of any kind".

***In the loading bay, the Doctor and Jamie discover the false-bottomed crate… unaware that a Cyberman is descending the steps behind them.***

## Episode 5

**FIRST BROADCAST** Saturday 25 May 1968

***The Doctor and Jamie hide while the Cyberman carries a box of Bernalium rods away.***

**03m 28s** Presuming the Cybermen can't mean to destroy the Wheel, the Doctor uses the visphone to warn the ops room to protect the station's air supply… but he and Jamie come under attack from a couple of Cybermats, in a sequence simplified from the script. As written, after the Doctor instructed the ops room to hook up a variable audio frequency on his channel, he and Jamie retreated from the communications device – "leaving the speaker hanging down from its wire [so] it swings like a pendulum". Writer David Whitaker seems, therefore, to have imagined that the visphones would incorporate old-school telephone-like receivers (ie, 'speakers') on cord-like wires. That logic continued into a shot of Enrico "re-plugging circuits. Rather like a telephone exchange P.B.X. unit" – ie, a switchboard. As the power built, the script indicated a close shot of the "still swinging mike [sic] hanging on its wire. Cadences of sound echo from the speaker…"

On screen, however, the sound seems simply to have filled the air, causing the Cybermats to veer about erratically. Unusually, pre-filmed footage of the creatures "going irrational" was edited into the studio recording later. One circled around before emanating smoke and coming to a sudden stop. Smoke also began to pour out of the other when it ran into a wall – and when a superimposed halo of light was faded out, the Cybermat was seen to have vanished altogether. Although quite why a variable audio frequency should make a Cybermat *actually disintegrate* is anyone's guess…

**05m 48s** Meanwhile, the Cyberman in the power room uses a remote communications device to inform the Planner that "All Cybermats have been destroyed" by means of "high-current phase contrast." For him to be right, the effect must have extended beyond the loading bay, since several other Cybermats were aboard the Wheel: six 'eggs' were seen floating out of the 'pod' in the *Silver Carrier* control room in Episode 1, and four Cybermats attacked Rudkin in Episode 3. With one encased in quick-set plastic, and two seen to be destroyed by the Doctor and Jamie, three remain unaccounted for – so for the sake of the Wheel crew, let's hope that Cyberman was correct…

**07m 28s** In the ops room, Jarvis is sitting in a chair – his face described as showing "deadness, deep depression". Gemma

urges him to look at the inert Cybermat, held by Zoe... and we hear a brief burst of the Cybermat signal noise on the off-air soundtrack. Sound directions indicated that this was inside Jarvis' head – "As from a dream." At which point, Jarvis was directed to "shiver with fear..."

Which is odd, because Jarvis hasn't heard the Cybermat noise before. He wasn't in the ops room when the Doctor and Jamie were attacked. The last time we saw him was in Episode 4 – in the rest room, in deep denial, saying he was going to get some sleep. So what happened subsequently, to cause his "complete withdrawal" – as diagnosed by Gemma? Is it possible that he encountered one or more of the three unaccounted-for Cybermats in his cabin, immediately prior to the creatures' reported destruction? It might account for his terrified reaction to the dead Cybermat, and the change in his mental state...

Startlingly, Gemma proposes that Jarvis could be "shocked back to normal" if she uses ECT – ie, electroconvulsive therapy. Meanwhile: a Cyberman has killed the crewman on duty in the oxygen supply room... where the script detailed his death, intercepted by the monster as he moved to answer the visphone.

**10m 26s** In the power room, Flannigan demands to know why Laleham and Vallance won't answer Leo's call – and ends up fighting with the Cyber-controlled pair. Three brief clips originally extracted by the New Zealand censor survive: Flannigan elbowing Laleham in the chest, Flannigan repeatedly slamming Laleham's head against the doors, and Vallance reaching out to throttle Flannigan.

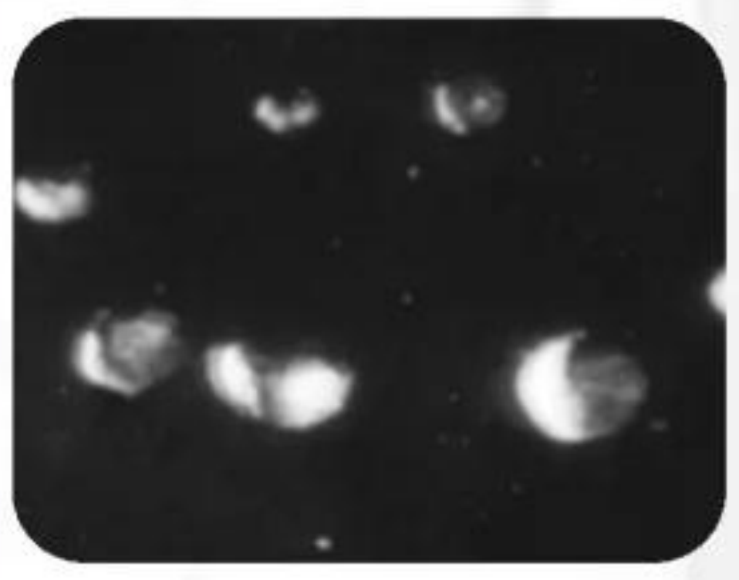
***After Laleham is accidentally blasted dead by Vallance, a Cyberman takes possession of Flannigan.***

## Dating Zoe

Early in Episode 4, when the Doctor first announces that the Cybermen are threatening the Wheel, controller Jarvis Bennett (below) asks him: "Where'd you dream up a name like that?" This implies that the creatures' two major attacks on late 20th-century Earth (in *The Tenth Planet*, 1966, and *The Invasion*, 1968) have been forgotten, or suppressed. However, at the time of the creatures' 2070 return (in *The Moonbase*, 1967), similarly disbelieving space boss Hobson (Patrick Barr) told the Doctor and friends how "There were Cybermen, every child knows that, but they were all destroyed ages ago."

We might presume, then, that *The Wheel in Space* is set much later than 2070... were it not for the fact that Zoe will repeatedly confirm that she was "born in the 21st century" while under hypnosis in *The War Games* (1969). If Zoe is 17, as Wendy Padbury believed (see last issue), the story can only occur between 2017 and 2050 – the latter date because Earth Central wouldn't need weather information, as given by Enrico in Episode 4, if the weather were controlled from the Moon, as it will be from that year (again, according to *The Moonbase*).

Here's a theory: news of the Cybermen's failed attack on the Wheel will spark fears that the creatures might be returning to the solar system, causing the Earth authorities to prepare the populace by declassifying long-withheld records relating to their 20th-century invasions. Which explains why every child of 2070 will know that the Cybermen were destroyed years before...



**13m 50s** The meteors from Messier 13 are now less than a million miles from the Wheel, and closing fast. "Seven hundred thousand now," reports Enrico. "Six-ninety, six-eighty. The speed of them, it's fantastic." If he's reading out those numbers in real time, it certainly is – over 10,000 miles per second, or 36 million miles per hour. Therefore: if the meteors have been going at this speed for ten hours (or thereabouts), they must have travelled more than 360 million miles – ie, around the distance between Earth and Jupiter, at their closest point. But that's nowhere near far enough...

Back in Episode 3, the Planner reported that a star in Messier 13 (ie, the Hercules cluster) had been "ionised" in order to send "meteorites" (sic: meteors) in the direction of the Wheel. Messier 13 is around 22,180 light years from Earth – something like 130 quadrillion miles away. If that star was ionised (say) ten hours ago, the meteors would have to be travelling at around 13 quadrillion miles per hour to be just a few hundred thousand miles from the Wheel at this point. For comparison, the speed of light is a sluggish 670 million mph, or thereabouts – and since Einstein's special theory of relativity indicates that nothing can travel faster than the speed of light, you don't have to be a "proper little brainchild" to work out that this is completely impossible.

Surely, then, time travel must be involved: the Planner has changed history by sending some device into the past to cause the star in Messier 13 to go nova at exactly the right moment for the meteors created to arrive at the Wheel now. So when Zoe thought she'd seen the star going nova in the present, had she actually observed some sort of temporal glitch – ie, that the star had suddenly *gone* nova, some time in the past? (You work out exactly when; this bit has stretched *The Fact of Fiction*'s mathematical abilities to their limit.) Back in Episode 4, Zoe caused a kerfuffle in the ops room when she announced that she'd "done some new calculations on the orbital path of the meteorite storm. They're heading toward us faster than we thought..." Whatever the explanation, she wasn't kidding.

**16m 30s** While the crew begin blasting the meteorites, the Doctor and Gemma attempt to discern the Cybermen's plan. "Presumably these Cybermen disposed of the crew members of the rocket in space?" asks Gemma. "Hmm? Yes," says the Doctor – with a noticeable lack of conviction. Back in Episode 1, the Doctor told Jamie that →

**Left:** Jamie (Frazer Hines) and Zoe.

→ a rocket the size of the *Silver Carrier* would normally carry a crew of four: "Two on duty and two resting." Who's to say that the two resting crew members became the two Cybermen in the rocket – their strange 'hatching' at the end of Episode 2 being a hitherto-unseen form of Cyber-conversion? (It'd be logical to use them; they'd have known how to pilot the rocket, after all.)

With the Doctor needing Jamie to fetch the TARDIS' time vector generator from the rocket, Gemma proposes that Zoe goes with him, via the emergency exit in the oxygen supply room. From the surviving Episode 6, we know that the exit was simply a door – but in the script, Jamie and Zoe departed through a "round hatch cover" lifted by Gemma.

**Right:** The Doctor (Patrick Troughton) and Jamie.

**21m 05s** Gemma ducks out of sight when Vallance enters, with the Cyberman – although exactly where isn't clear, nor how she isn't seen when she goes to the visphone to warn the Doctor of the Cybermen's plan to use capsules to turn the Wheel's oxygen into ozone. Regardless, the watching Doctor's warning comes too late, and the Cyberman blasts Gemma dead – again with a Dalek-like 'negative' effect – as she runs to the stairway out. RIP, then, Dr Corwyn – but Anne Ridler would later voice Jacqueline Schaeffer in the 2003 Big Finish audio *Master*.

In space, Jamie and Zoe find themselves caught in the meteor storm – the episode scripted to end on a shot of the particularly large rock hurtling towards them getting "bigger and bigger until it finally fills the screen" (seen in the reprise at the top of Episode 6).

## Episode 6
**FIRST BROADCAST** Saturday 1 June 1968

**01m 26s** Jamie and Zoe cling onto one another, resisting shock waves somehow produced by explosions in a vacuum. Using an x-ray laser to destroy meteors is scientifically reasonable, however. Although purely theoretical at the time *The Wheel in Space* was made, in the 1980s a similar technology would be developed for the American 'Strategic Defense Initiative' project – aka 'Star Wars' – with x-ray laser beams intended to destroy intercontinental ballistic missiles from space.

"But you must think about the two children," Tanya protests to Leo, as the x-ray laser blasts the rocks around Jamie and Zoe. Children? Zoe perhaps, but Jamie? (In fact, Tanya's scripted line trailed off after "about..." – so Clare Jenkins may well have filled this in herself.)

**02m 48s** With the first wave of meteors destroyed, the Doctor delivers Gemma's warning about the Cybermen's plans for the Wheel's oxygen... and Leo sees Gemma's corpse on the visphone. By comparing the still photo caption of Anne Ridler seen here to the telesnaps of Gemma's death scene from the previous episode, we can see that Gemma is in a slightly different position – her right arm has moved, her head has turned slightly right, and she's a little closer to the steps. So, grimly, it looks like she might have taken some time to die...

With another wave of meteors incoming, Leo tells Enrico: "Maybe we can turn them off course." As written, Leo then told Tanya: "Switch over to sectional air supply will you? Just in case." Tanya then operated the appropriate switch. (It's possible that this fairly significant line was accidentally omitted in studio.)

Clearly affected by the sight of Gemma's corpse, Jarvis has slipped out into the corridors. The weirdly muffled sounds heard here were "Soft dream FX to help indicate Jarvis's state" (in case you were wondering).

**04m 28s** Via the visphone, the Doctor, Leo and Tanya watch as a Cyberman lifts Jarvis up high – just as another Cyberman had done to Toberman (Roy Stewart) in *The Tomb of the Cybermen* (1967), again with Kirby wires used to hoist up the actor in question. But director Tristan de Vere Cole's camera directions specified that the 'lifting' would be seen only via the ops room visphone – perhaps to minimise the possibility of showing the wires, which had been all too visible in *Tomb*? This time, however, some of the Cyberman's underarm wiring seems to come loose in the hoisting...

**05m 25s** "The meteorites have been destroyed. Now we will take over," the Cyberman in the oxygen supply room tells Vallance – having been obliged to wait to execute the next part of their plan, evidently.

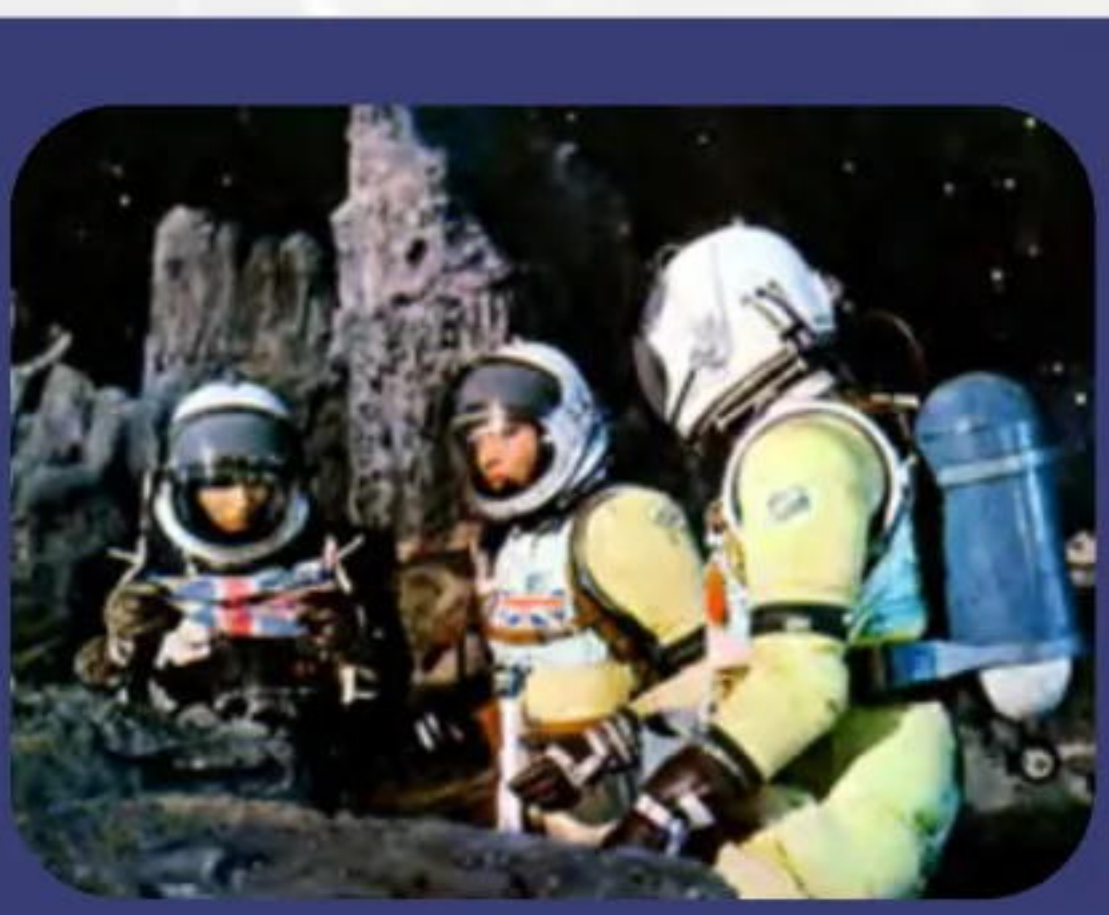
A boom mic dips in from the top of the screen when the Cyberman tells Vallance to inject the capsule into the system. The capsule has no effect, so we presume that Leo must have told Tanya to switch to sectional air supply off screen (rather than on screen, as intended).

It sounds like the Cyberman accidentally kicks something metal when he crosses to communicate with the Planner...

## Hand-Me-Downs

Two of the spacesuits worn by various Wheel crew members (and Jamie in Episode 6) had previously been worn by *Zeus 4* astronauts Schultz (Alan White) and Williams (Earl Cameron) in *The Tenth Planet* (1966, below) – so it seems quite reasonable to presume that these are the exact same Zeus programme spacesuits, still in service since 1986. (Or pressed *back* into service, after budget cuts enforced by followers of the neo-Luddite 'Pull Back to Earth' group?)

They're actually Windak high-altitude pressure suits developed for the RAF in the early 1960s – three of which (coloured black, orange and yellow) were used in the 1964 British-made film *First Men in the Moon* (above). With the same helmets attached, they'd appear to be the same three suits used in *The Wheel in Space*... which were later re-used in another made-in-Britain science-fiction picture: 1977's *Star Wars*. The yellow model would also be worn by an alien bounty hunter (below) in its first two sequels.

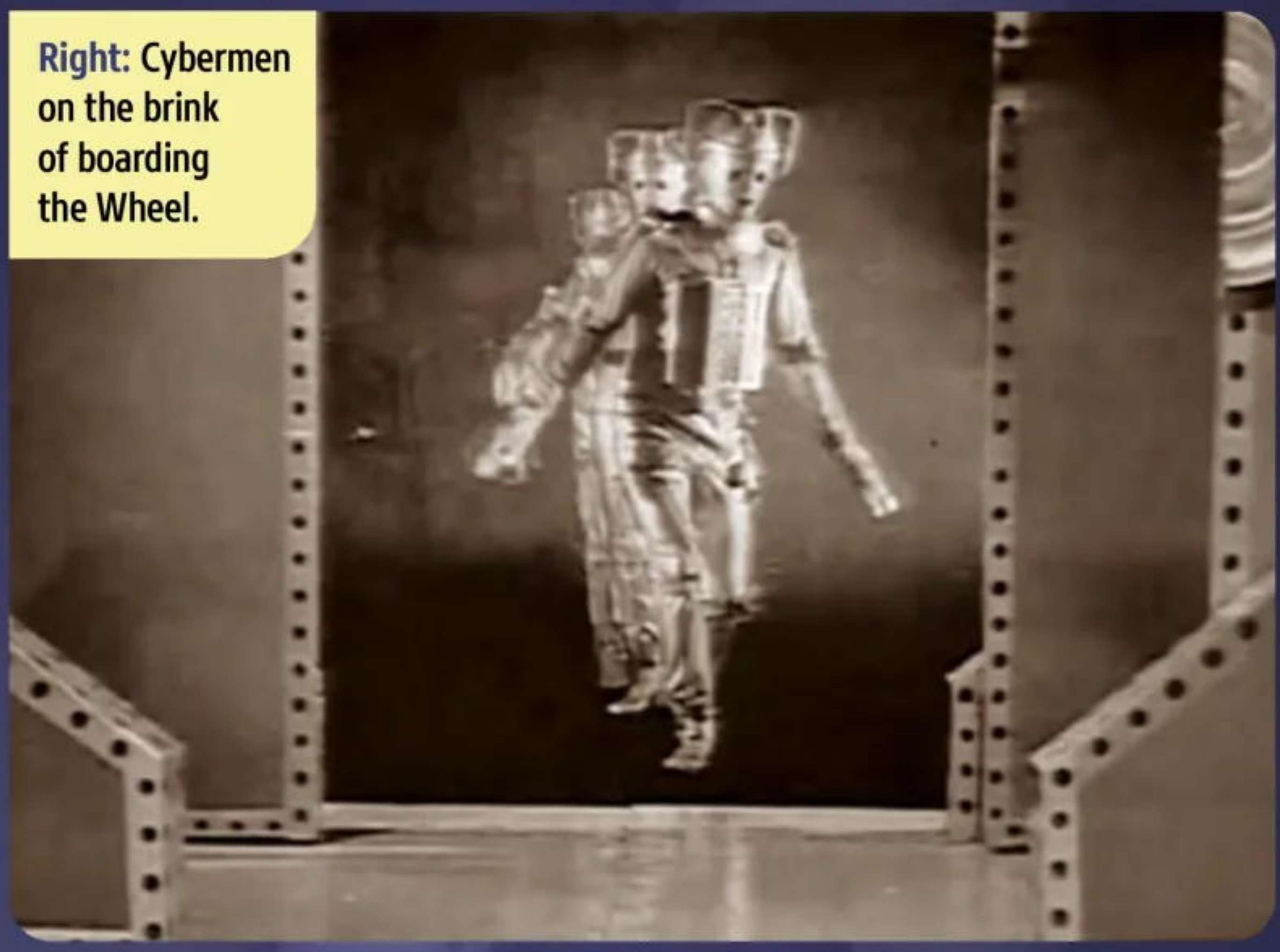


THE BOUNTY HUNTERS

**08m 53s** Having tuned into the Cybermen's frequency from the rocket control room, Zoe and Jamie watch as images from Vallance's mind of everyone aboard the Wheel are transmitted to the Planner… which eventually identifies the Doctor as a "known and recorded" enemy, to be lured to his destruction. But when and where do the Cybermen know the Doctor from? Perhaps their failed invasion of Earth, as documented in 1968's *The Invasion*? Or perhaps the unrecorded encounter on 'Planet 14' mentioned in *The Invasion*? In either case, it's quite possible that the Doctor's future deeds have caught up with him…

**14m 51s** To gather spares for the radio transmitter, the Doctor uses "air tunnels" to access the power room… where the two Cybermen confront him. Knowing their ways, the Doctor discerns their scheme – to knock out radio communication with Earth, thereby paving the way for their invasion fleet – then destroys one, and repels the other, with a force field. Soon, Jamie brings the time vector generator – which the Doctor inserts into the capacitator bank of the x-ray laser, hoping to boost its power sufficiently to destroy the Cybermen's (presumably very large) spaceship.

Errata: contrary to the assertion made in last issue's *X-ray Specs* box, the Doctor plainly *does* see the much re-used 'capacitator bank' prop here – but there's still no reason why it shouldn't be the same device taken from the Space Museum on Xeros. Perhaps seeing it here prompts him to bring it out of storage, which explains why it's seen in the TARDIS' power room in *The Mind Robber*. (Maybe he was planning to use it as a way to defend his TARDIS?)



**Right:** Cybermen on the brink of boarding the Wheel.

**17m 26s** Meanwhile, six Cybermen are spacewalking towards the loading bay – using hitherto-unknown anti-gravitational abilities (which would have saved their cohorts at the end of 1967's *The Moonbase*, but that's another story). Perhaps this explains why these spacewalking Cybermen are clearly of a slightly different design – the foremost in wrinkled one-piece vinyl suits, with more rods and joints? (In fact, the new Cyber-costumes used in these pre-filmed sequences were deemed impractical, and reworked prior to studio recording.)

Wearing spacesuits, Jamie and Flannigan (now free of Cyber-control) release Vallance from Cyber-enslavement. Then, after using quick-set plastic on the remaining Cyberman's chest, Flannigan repels the spacewalkers by activating a force field. Which is the last we see of Flannigan – although James Mellor would return as the Solonian warlord Varan in *The Mutants* (1972).

With the Cybermen's spaceship destroyed, Enrico opens a channel to Earth Central. Donald Sumpter also returned to *Doctor Who* – first as a naval officer in *The Sea Devils* (1972), then as an incarnation of Time Lord overlord Rassilon in *Hell Bent* (2015). Additionally, he appeared as an alien alchemist in the *Sarah Jane Adventures* story *The Eternity Trap* (2009).

**21m 00s** Having returned to the *Silver Carrier*, Zoe sneaks aboard the (now restored) TARDIS – but is spotted in the act of secreting herself inside a wooden trunk. (Not the one seen *in The Power of the Daleks*, 1966; it's not known if it was the one in *The Abominable Snowmen*, 1967.) The trunk was an unscripted addition. As written, the Doctor caught sight of Zoe as he turned to talk to Jamie: "We see from his P.O.V. as Zoe crawls in on her hands and knees. She is unaware she is observed." Smiling, he walked over to the chair Zoe had hidden herself behind: "Slowly her head appears over the chair…"

Dare we suggest that the visible wrinkles in the TARDIS walls are the result of corruption in the desktop theme, following the restitution of the interior?

**21m 29s** To show Zoe "the sort of thing that she may be in for", the Doctor uses a headpiece to display his thought patterns on the TARDIS scanner, promising to "weave them into a complete story" – leading into a repeat run of *The Evil of the Daleks* (1967). What he projects, however, is a preview of Kennedy's extermination-by-Dalek from the end of Episode 1 (including three frames not in the reprise at the start of the surviving Episode 2). It's almost like he's teasing Zoe with an exciting bit, in the hope that she'll then want to see it all… **DWM**

## FURTHER INFO

**DVD**
Surviving episodes included in the three-disc set *Lost in Time*
**COMPANY** BBC Worldwide
**YEAR** 2004
**AVAILABILITY** Out now

**SOUNDTRACK**
**COMPANY** BBC Radio Collection
**YEAR** 2004
**NARRATOR** Wendy Padbury
**AVAILABILITY** In *The Lost TV Episodes Collection Five* (2021)

**NOVELISATION**
**COMPANY** WH Allen & Co/ Target Books
**YEAR** 1988
**AUTHOR** Terrance Dicks
**AVAILABILITY** In the omnibus *The Essential Terrance Dicks Vol. 1* (2021)

**AUDIOBOOK**
**COMPANY** BBC Audio
**YEAR** 2013
**READ BY** David Troughton with Nicholas Briggs
**AVAILABILITY** Out now

# Reviews

Our verdict on the latest episodes and products.

## Audio Frequencies

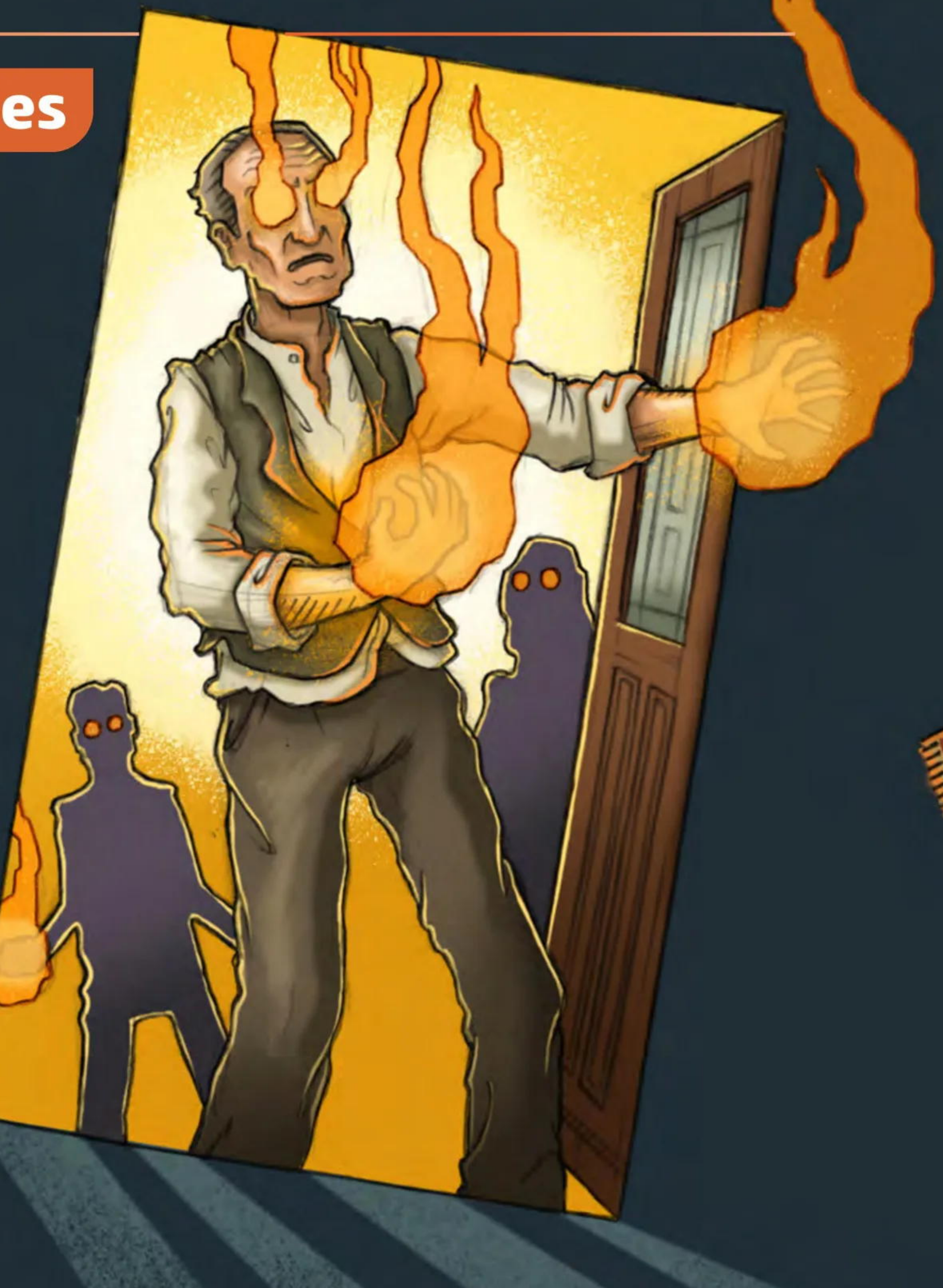
Review and illustration by **JAMIE LENMAN**

### Reviewed this issue

***The Fourth Doctor Adventures: Angels and Demons***
**Featuring** The Fourth Doctor, Leela and Margaret Hopwood
**RRP** £24.99 (CD plus digital), £19.99 (digital only)

***The War Master: Solitary Confinement***
**Featuring** The War Doctor
**RRP** £24.99 (CD plus digital), £19.99 (digital only)

**Available from** bigfinish.com



Not everyone is cut out for travel in the TARDIS, and that's OK. For every lifer like Jamie McCrimmon (who apparently rejoined the crew even after he was forcibly removed by the Time Lords), there's an Adam Mitchell, who was disqualified after a single trip. Or even a Tegan Jovanka, who seemed to spend three whole years having a terrible time, bless her.

So it is with Nerys Hughes' Margaret Hopwood, who trembled her way through just six adventures before wisely calling it a day. The new *Fourth Doctor Adventures* set *Angels and Demons* therefore represents something of a lap of honour for this mayfly companion – and, as fortune would have it, it also includes some of her best material.

Roy Gill's opener *The Wizard of Time* isn't really a *Fourth Doctor Adventure* at all. It's much more suited to the whimsical nature of the Matt Smith era, framing the Doctor as a magical miscreant, as seen through the eyes of a child. The effectiveness of this approach boils down to whether or not one really does view Tom Baker as a twinkly-eyed pixie, or a vaguely menacing Pied Piper, just as likely to lead you to the bottom of the lake as the Planet of Jelly Babies. Either way, this doesn't throw off the actor at all; he ambles gamely through the fluffier stuff, cleverly concealing his harder edges for the greater part.

FULL CAST AUDIO DRAMA STARRING TOM BAKER, LOUISE JAMESON AND NERYS HUGHES
BBC
DOCTOR WHO
ANGELS AND DEMONS

And yet he's not the only wizard present. Ronald Pickup's elderly author, Jacob Harmer, is utterly beguiling, and we're so drawn into his dialogue with Sara Powell's heritage trustee that we don't see the punch until after it's landed. (It's a doozy.) Elsewhere, Joe Jameson makes a great teenage Jacob, if a slightly squeaky middle-aged one, and whether it was intentional metatextuality or casting constraints that led to Paul Panting playing both the childhood bully *and* the sneery book publisher, the outcome is a pleasing symmetry that complements the dreamy storybook feel. Stir in some inspiration from John Masefield's *The Box of Delights* (itself recently adapted by Big Finish) and it becomes clear where we're aiming.

As for Margaret – somebody's obviously been doing some hard thinking about how better to utilise her character after she was basically absent from the previous box set. If the notion of building a life-size 'sculpture' of a colossal terror-bird to scare away the running wolves is faintly absurd, at least she sounds happy doing it. Best of all is Tom Baker's booming dragon voice, a wholly convincing façade that elicits perhaps the biggest thrill of the piece. And here's the problem with trying to cast him in the shape of a wizard – he's actually much more effective as a monster.

> Behind some supernatural goings-on is an exciting new sci-fi idea that is well worth returning to in future.

**Left:** *Angels and Demons* lead cast members Louise Jameson (Leela), Tom Baker (the Doctor) and Nerys Hughes (Margaret Hopwood), with writer Roy Gill.

Every once in a while it's nice to give the Doctor a job. The Third Doctor may have railed against being an army attaché but it suited him down to the ground, whereas the Tenth and Twelfth Doctors made a fabulous teacher and university lecturer in turn. If the Fourth Doctor had a job, it would obviously be as a publican, and even if that's not the central conceit of Chris Chapman's *The Friendly Invasion*, it's certainly the strongest and most enticing image. Of course, the setting and even the title will evoke happy memories of 1975's treasured *The Android Invasion,* and it would have been remiss of Chapman not to reference ginger pop. Moreover, the small-town hostelry makes for a great base to lay siege to, and that's what we have here – a good old 'base under siege' romp.

Unsurprisingly, Baker sounds right at home in this environment, much more like his old-young self. Safe (or reasonably safe) in familiar surroundings, Margaret also blossoms, and her relationship with Evie Killip's Edie Carter brings out a motherly side that has hitherto remained hidden. Even Louise Jameson's Leela gets a new string to her deadly bow, as an unlikely detective, teasing out the threads of a baffling mystery. Said mystery revolves around a group of American GIs stationed in wartime Westbourne, and Chapman is to be commended for his exploration of the tensions that rose around the packs of disoriented young soldiers billeted across the country during this time. It's unlikely that these tensions ever got quite so far as a pack of murderous villagers battering down the local alehouse door with eyes and hands aflame, hungry for death – but it's certainly an arresting tableau, as well as a vivid metaphor.

Behind these supernatural goings-on is an exciting new sci-fi idea that is well worth returning to in future, and if the strategic importance of our transatlantic buddies' mission is maybe over-egged, it's worth it for the bittersweet exchange between Margaret and the Doctor as they wave them off to war. A cosy little concoction, filled with winning performances and a pleasant twang of nostalgia.

After two delectable appetisers then, Roland Moore's chunky *Stone Cold* is most definitely a main course we can sink our jagged teeth into. Everything about it smacks of classic *Doctor Who* (if there is such a thing), from the ship full of stranded galactic tourists to the mournful brass tones of Jamie Robertson and Joe Kraemer's excellent score. Indeed, it's hard not to be reminded of 1977's *The Robots of Death,* as Olivia Poulet's put-upon captain struggles to control her over-privileged charters. Of these, Victor McGuire's Huthro and Joe Sims' Tench stand out as a prime example of what aficionados might call a 'Holmesian double act', with the latter's Tripadvisor threats adding a welcome splash of satire and the former's clowning giving way to much deeper insights as we progress.

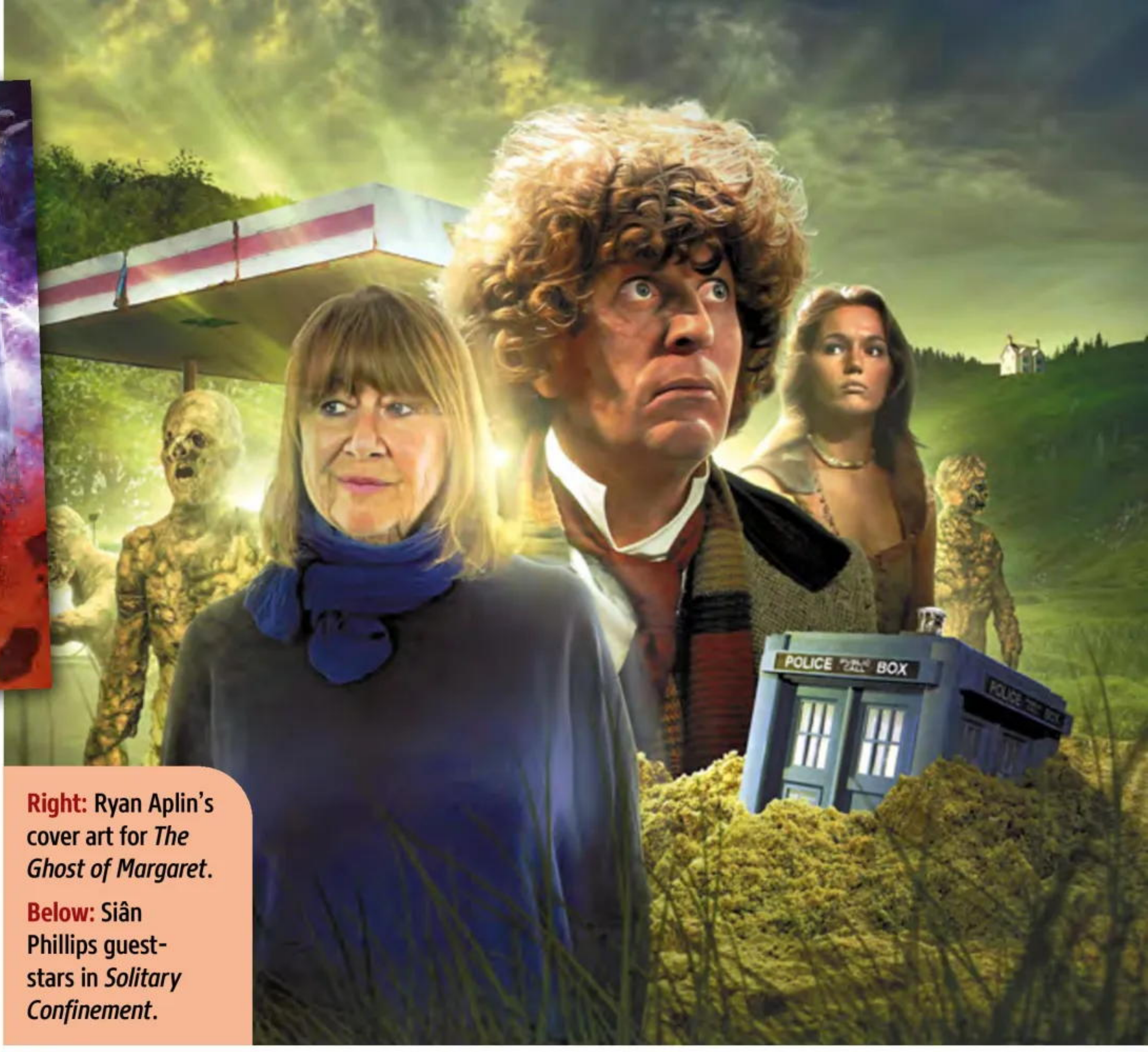
As for the TARDIS team – they're in their element, searching a seemingly devastated landscape and puzzling over clues, with Baker at his absolute best. Calm and in control, it's another chance for us all to sit back and gasp at his ageless talent and effortless understanding of the role he was born to play. →

FULL CAST AUDIO DRAMA STARRING TOM BAKER, LOUISE JAMESON AND NERYS HUGHES
BBC
DOCTOR WHO
STONE COLD
BY ROLAND MOORE

→Beside him, his two chums cement their charming big sister/little sister dynamic even further; while Leela continues to act as Margaret's muscle, there's some evidence that Margaret's special purpose might be to act as Leela's heart. In a touching after-dark pow-wow (not dissimilar to the beautiful vignette from 1967's *The Tomb of the Cybermen*), the warrior woman unfolds her memories of her father, giving Louise Jameson her best scene of the set. It seems a shame that, no sooner has she established herself as the emotional core of the group, Margaret is destined to leave it. Ah well, we'll always have that night on board the *Zaschon Star.*

After a careful and involving set-up, things really get going with a blood-freezing cliffhanger, made all the more terrifying by Tom Baker's urgent delivery. Given the mute nature of the Weeping Angels, it's up to their victims to sell them as a viable threat on audio, and it's a testament to his immense skill that this becomes one of their scarier outings. The script is fast-paced and full of incident, offering set-piece after set-piece, from the flickering projection of a disfigured statue to the tense, flare-lit blackout (which frankly could have been exploited much further). If the subplot about bodily possession doesn't quite come off, it's more than made up for by the audacious lava-filled finale, which makes the surprise ending all the more satisfying in its sweetness.

Ultimately, the highest praise that can be heaped on *Stone Cold* is that it succeeds in taking the Weeping Angels, the most successful monsters from the 21st-century show, and transplanting them firmly into the 20th-century version, to the point where you'll have to pinch yourself in order to remember that they didn't originate in that golden period of Martian mummies and embryonic shape-shifters. It's a heck of a lot to live up to.



**Right:** Ryan Aplin's cover art for *The Ghost of Margaret*.

**Below:** Siân Phillips guest-stars in *Solitary Confinement*.

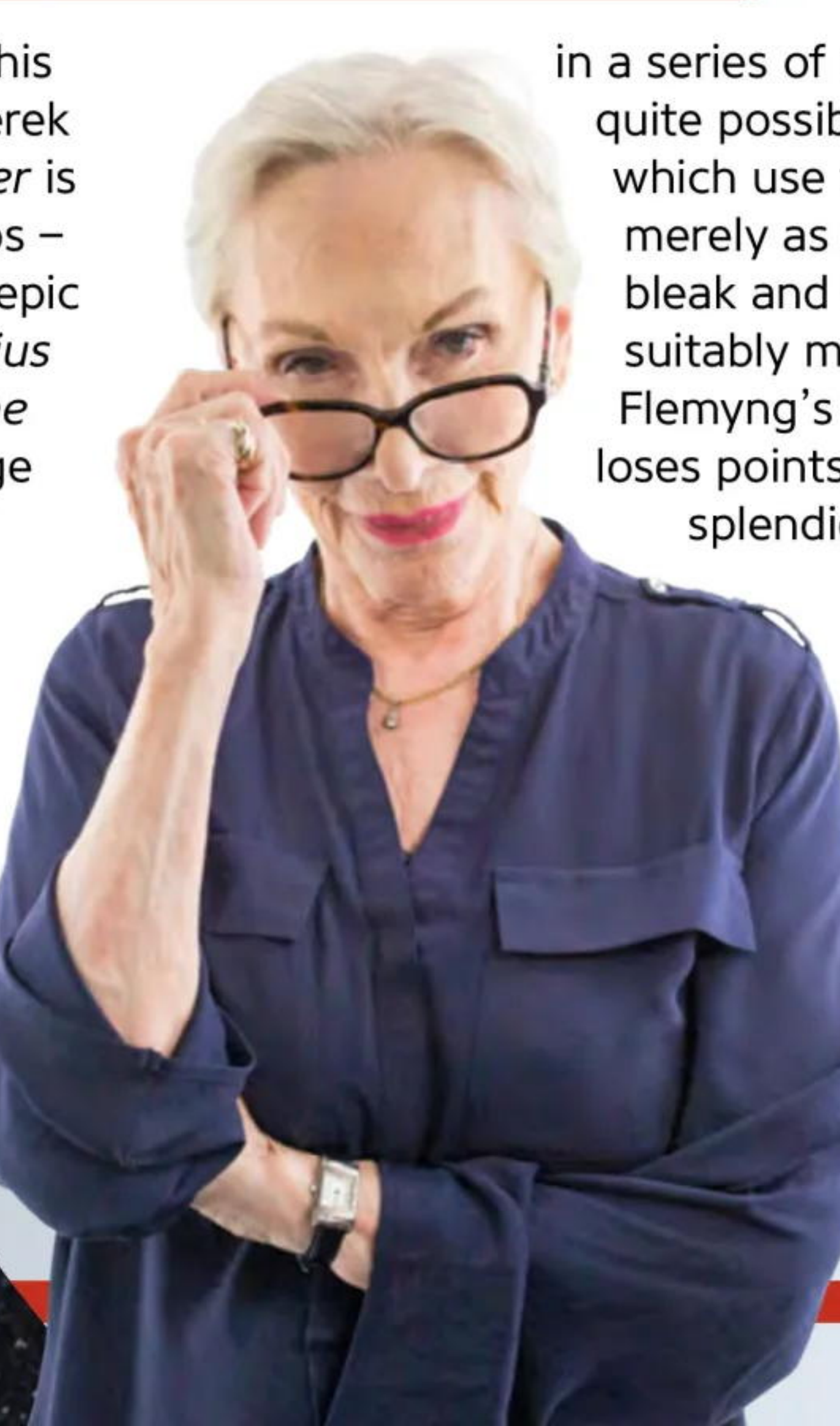
Inevitably, then, Tim Foley's *The Ghost of Margaret* is something of a come-down. It starts very strong, with the lonely atmosphere of a deserted petrol station somehow being even spookier than the blasted wilderness of the previous story, and the time-track shenanigans of having materialised *in between* realities is pleasingly reminiscent of ATV's immortal *Sapphire & Steel.* Alas, having found her feet in *Stone Cold*, Margaret resorts to grumbling and whining once again, and the nightmare world in which she finds herself falls into the same trap that all dreamscapes fall into, wherein things happen and objects appear simply for the sake of the plot, resulting in an inconsistent experience without anything to build from or towards.

> *The Ghost of Margaret* starts very strong, with the lonely atmosphere of a deserted petrol station.

Happily, outside of this bad-vibe bubble, there's a lot going on. If the set has a theme beyond the titular celestial beings or Margaret's departure, it's the development of Leela's more sensitive side, and top marks must go to Foley for underscoring this. In turn, she's able to unlock the Doctor's personal feelings – namely his difficulty with goodbyes. It's hard to say if Baker's markedly sombre presence in this outing is accidental or instrumental (he sounds like he might have a cold), but either way it works superbly for a person trying to untangle their more troubling thoughts. To pinpoint the crucial foible of this incarnation, to exploit this gap in his multi-coloured armour, is a masterstroke, giving both the audience and the Doctor the resolution we've yearned for ever since he bundled our beloved Sarah out of the TARDIS without so much as a by-your-leave, all those years ago.

If this is Margaret Hopwood's true legacy – to have broadened the inner horizons of her time-travelling friends – then it's a fine one, and deserves to be celebrated. **DWM**

## Solitary Confinement



The main draw for this ninth box set of Derek Jacobi's *War Master* is his reunion with Siân Phillips – his co-star from the BBC's epic 1976 production of *I, Claudius* – in James Goss' opener *The Walls of Absence.* At the age of 90, she's still capable of imbuing a single word with a universe of meaning, and her chemistry with Jacobi is worth the asking price alone.

Any hopes that we might actually tackle the ramifications of the renegade's incarceration are dashed by Tim Foley's *The Long Despair*, second in a series of unconnected (and quite possibly apocryphal) tales, which use the prison backdrop merely as a linking device. It's a bleak and cruel number, with a suitably morose turn from Jason Flemyng's doomed sailor, but it loses points for under-using the splendid Neve McIntosh.

Alfie Shaw's *The Life and Loves of Mr Alexander Bennett* twists the knife even further, and Jacobi manages to save the already-tired 'killer Alexa' trope with his own brand of saucy sadism. Lastly, Trevor Baxendale's *The Kicker* gives the wonderful Lois Chimimba time to shine, proving once and for all that the Master's greatest enemy is, of course, himself. A patchwork pleasure.

BBC DOCTOR WHO
THE WAR MASTER
SOLITARY CONFINEMENT
FULL CAST AUDIO DRAMA STARRING DEREK JACOBI
FEATURING SILAS CARSON, LOIS CHIMIMBA, JACOB DUDMAN, JASON FLEMYNG, EVA POPE AND SIÂN PHILLIPS

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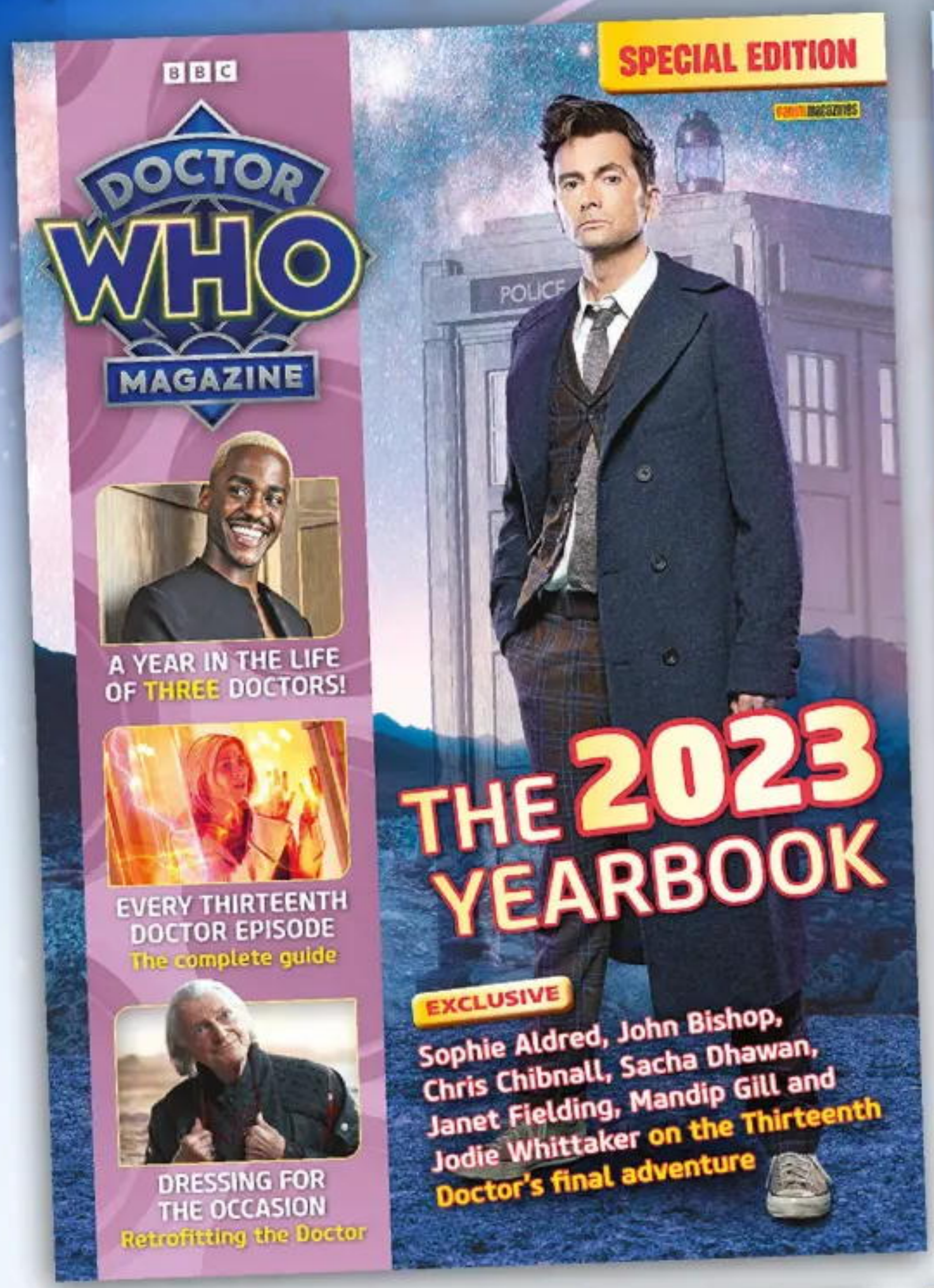
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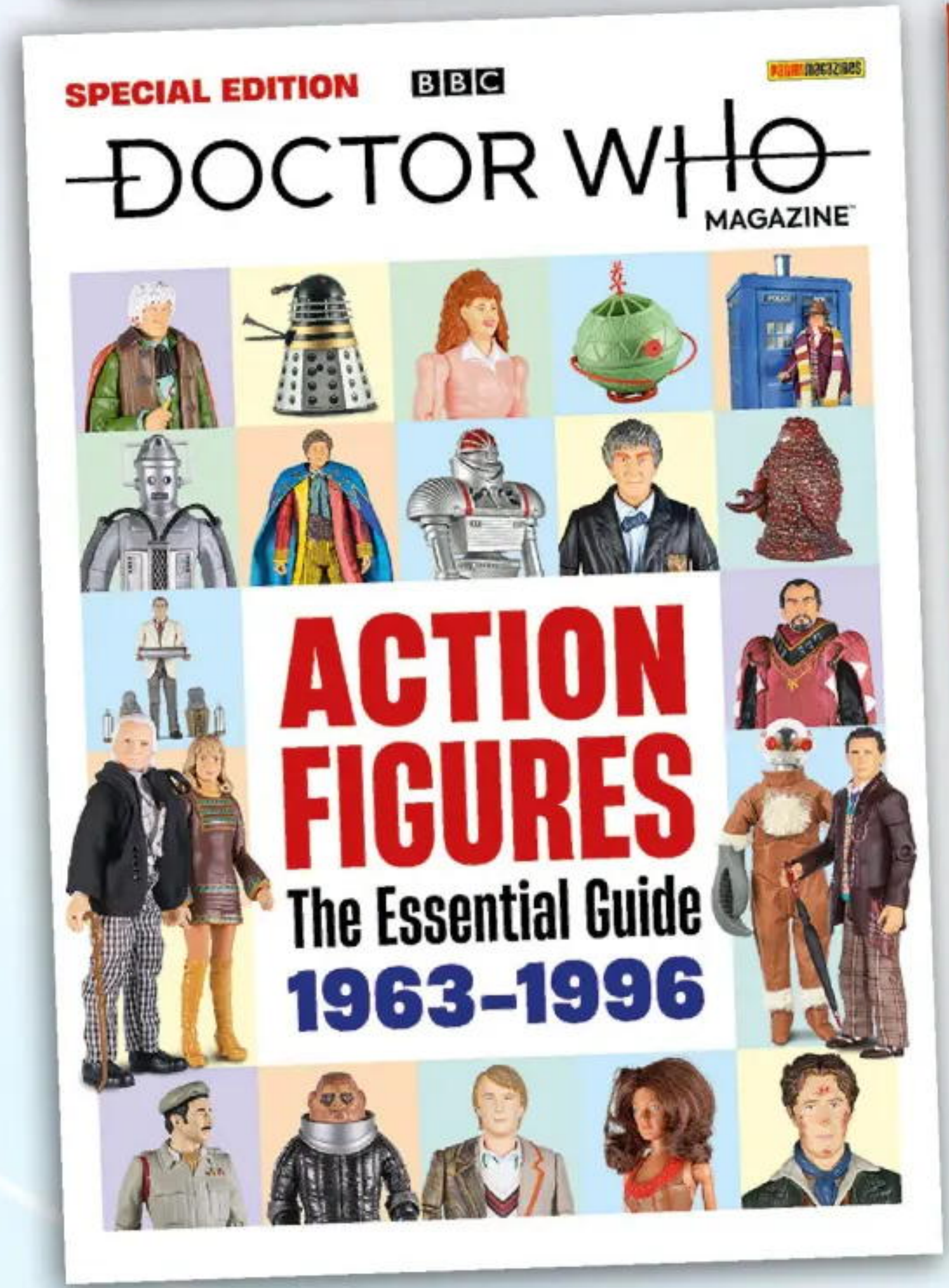
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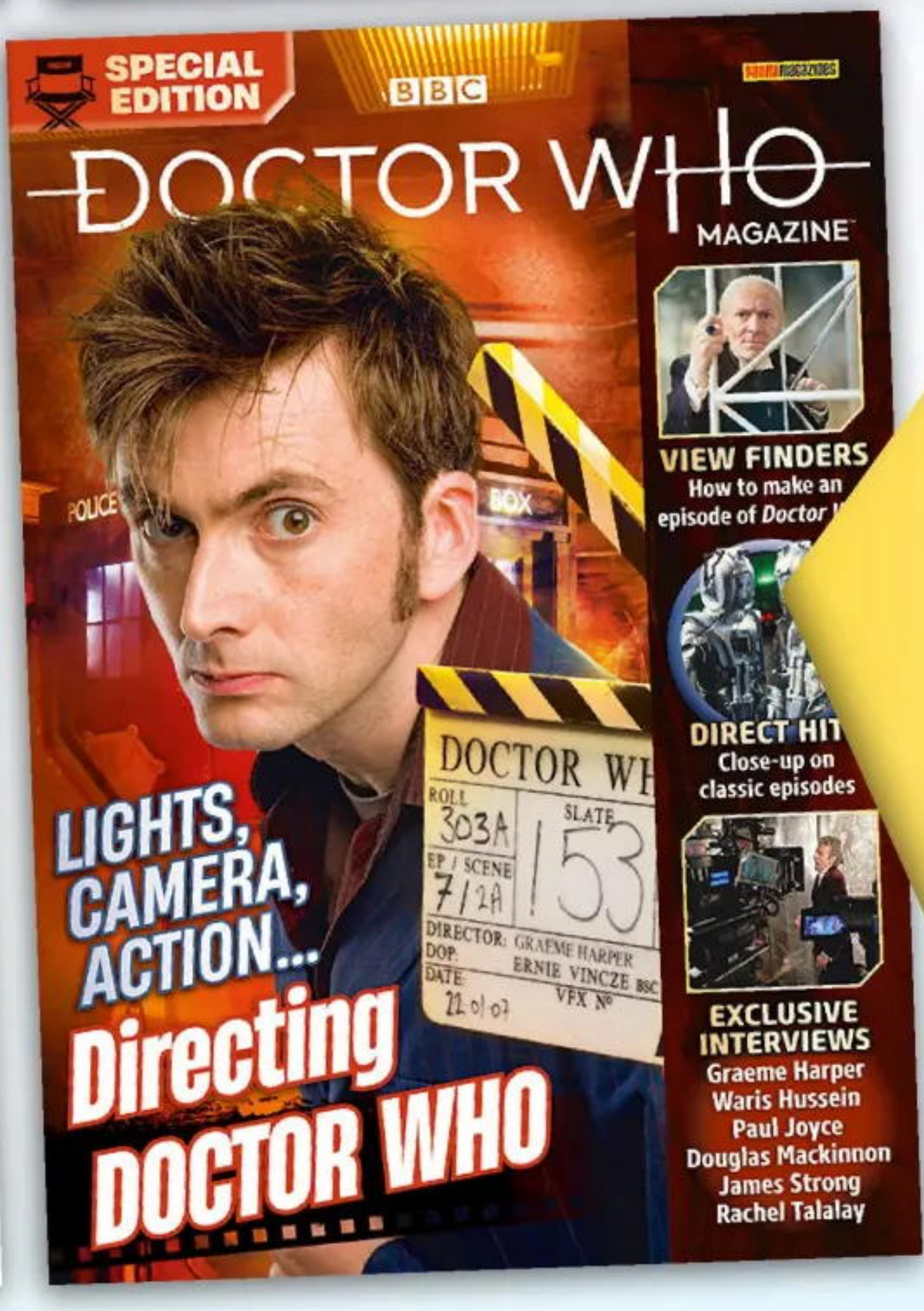
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# Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the DWM website and follow the links: doctorwhomagazine.com/competitions

## THE ARK AUDIO DRAMA

DOCTOR WHO
THE ARK

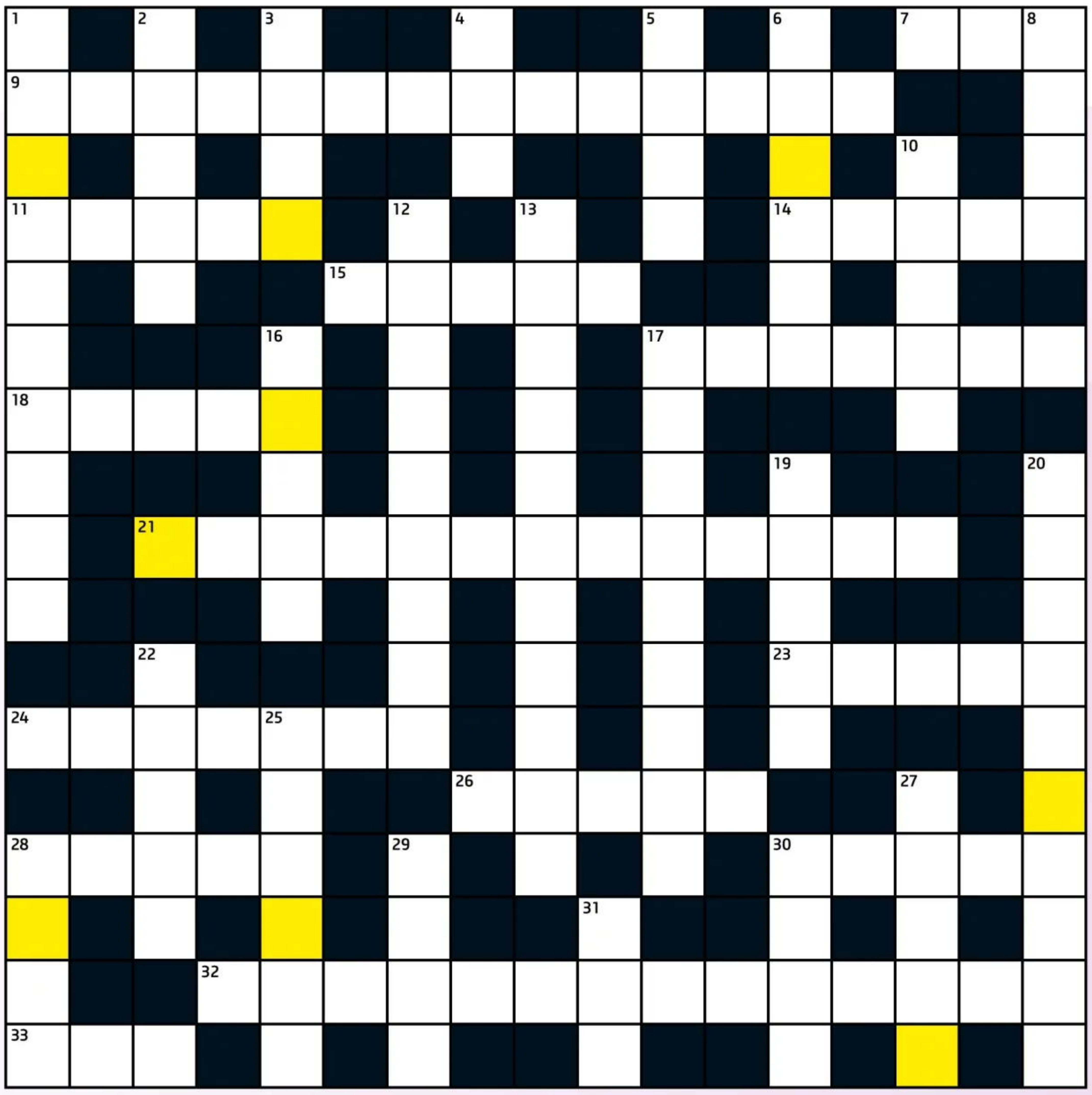
The latest release in Big Finish's *The Lost Stories* range is based on scripts by John Lucarotti for an adventure that was eventually realised on television as *The Ark in Space* (1975). This new audio version has been adapted by Jonathan Morris and stars Tom Baker as the Doctor, Sadie Miller as Sarah Jane Smith and Christopher Naylor as Harry Sullivan.

A space station orbiting Earth has lain dormant for 8,476 years. The human crew, kept frozen in cryogenic storage, have never woken up. When the Doctor and his friends arrive to resuscitate the sleepers, they discover something else on board – a small, golf ball-like object that has a sinister impact on the awakening crew. Soon, the Doctor and his friends are battling to save the space station – and Earth – from a ravenous puffball!

*The Ark* is available now from *bigfinish.com* priced £14.99 (CD plus digital) and £12.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character first encountered by the Third Doctor.

Do you know your Chameleons from your Kamelion?

# DWM CROSSWORD



## ACROSS

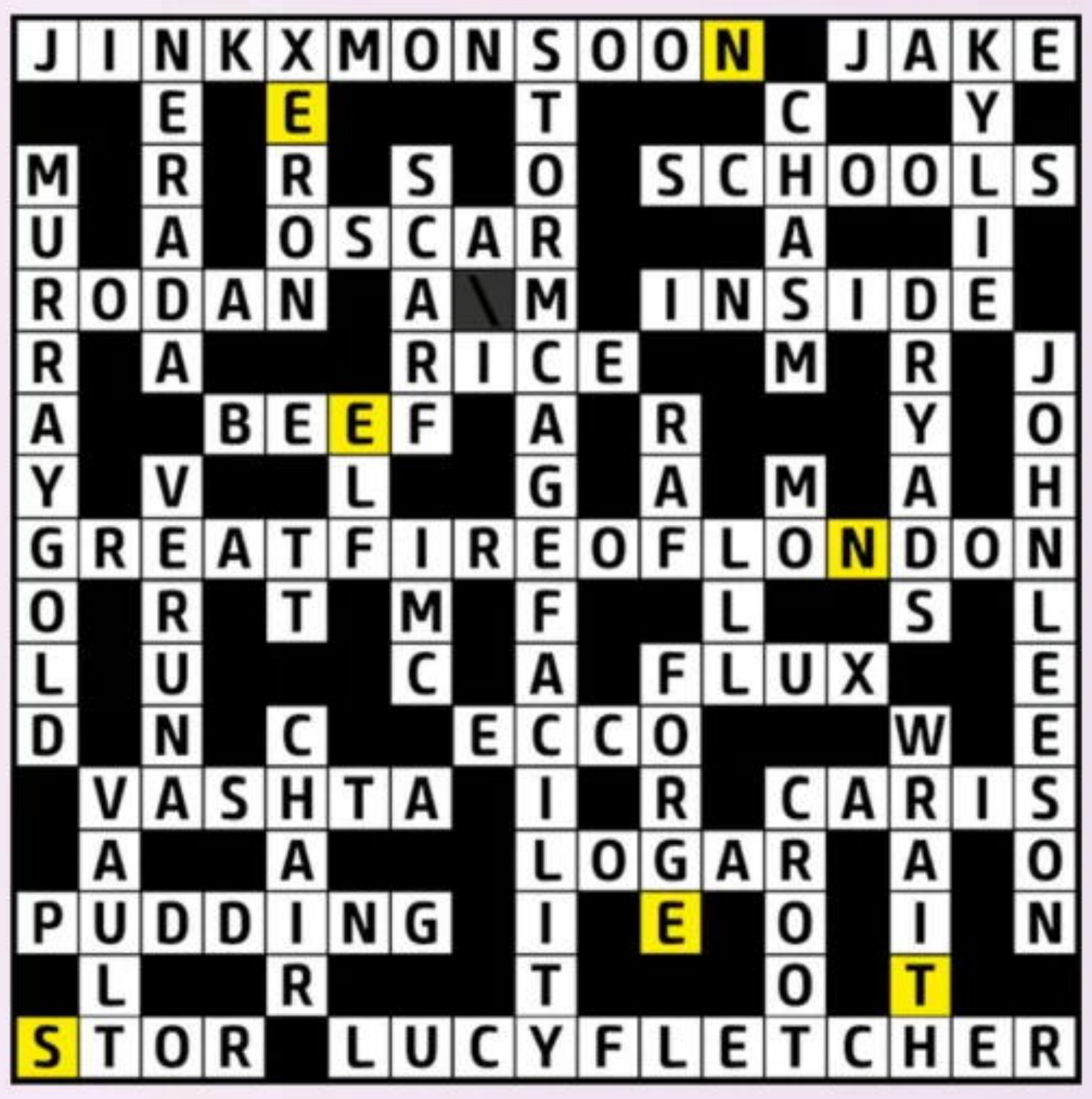
7 Companion of the Thirteenth Doctor (3)
9 The title of this year's Special Two (4,4,6)
11 A part of the Interplanetary Pursuit Squadron tasked with finding the Sylvest twins (5)
14 The Gastropods resemble these creatures (5)
15 Ministry of Defence official who tried to negotiate with Axos (5)
17 (and 23 Acoss) The title of this year's Special One (3,4,5)
18 One of Varga's Ice Warriors (5)
21 Guest star appearing in next year's series (8,5)
23 See 17 Across
24 Avery, Briggs or Cook, for example (7)
26 The Emojibots insisted everyone did this (5)
28 Madam ____ – pirate encountered by the Doctor (5)
30 Cyberman killed by 4 Down (5)
32 Sister of Richard the Lionheart (8,6)
33 The __ slaves – agents of the Daleks (3)

## DOWN

1 Yorkshire village founded by Winifred Gillyflower (10)
2 ____ *No More* (5)
3 Rose Tyler saw this band at Wembley instead of being part of *Attack of the Graske* (4)
4 Companion of the First and Second Doctors (3)
5 Card game the Doctor thought she was playing at Daniel Barton's party (4)
6 The Doctor's car (6)
8 Hobson described him as "our mad Dane" (4)
10 Dalek named by the Twelfth Doctor (5)
12 Tavius or Doña Arana, for example (9)
13 Guest star appearing in next year's series (6,5)
16 Gia Kelly's assistant (5)
17 The title of this year's Special Three (3,6)
19 Member of the Silver Cloak who rang "the skiffle band" to try to find the TARDIS (5)
20 The Sheriff of ________ – the enemy of Robin Hood (10)
22 Location filming for *The Two Doctors* took place in the country (5)
25 The Doctor and River Song had a picnic there (6)
27 Elderly member of the Kinda (5)
28 Cassandra's servant (4)
29 Jackie and Pete Tyler's son (4)
30 ___ Tor – planet orbitting a black hole (4)
31 Location filming for *The Two Doctors* was originally planned to take place in this country (1,1,1)

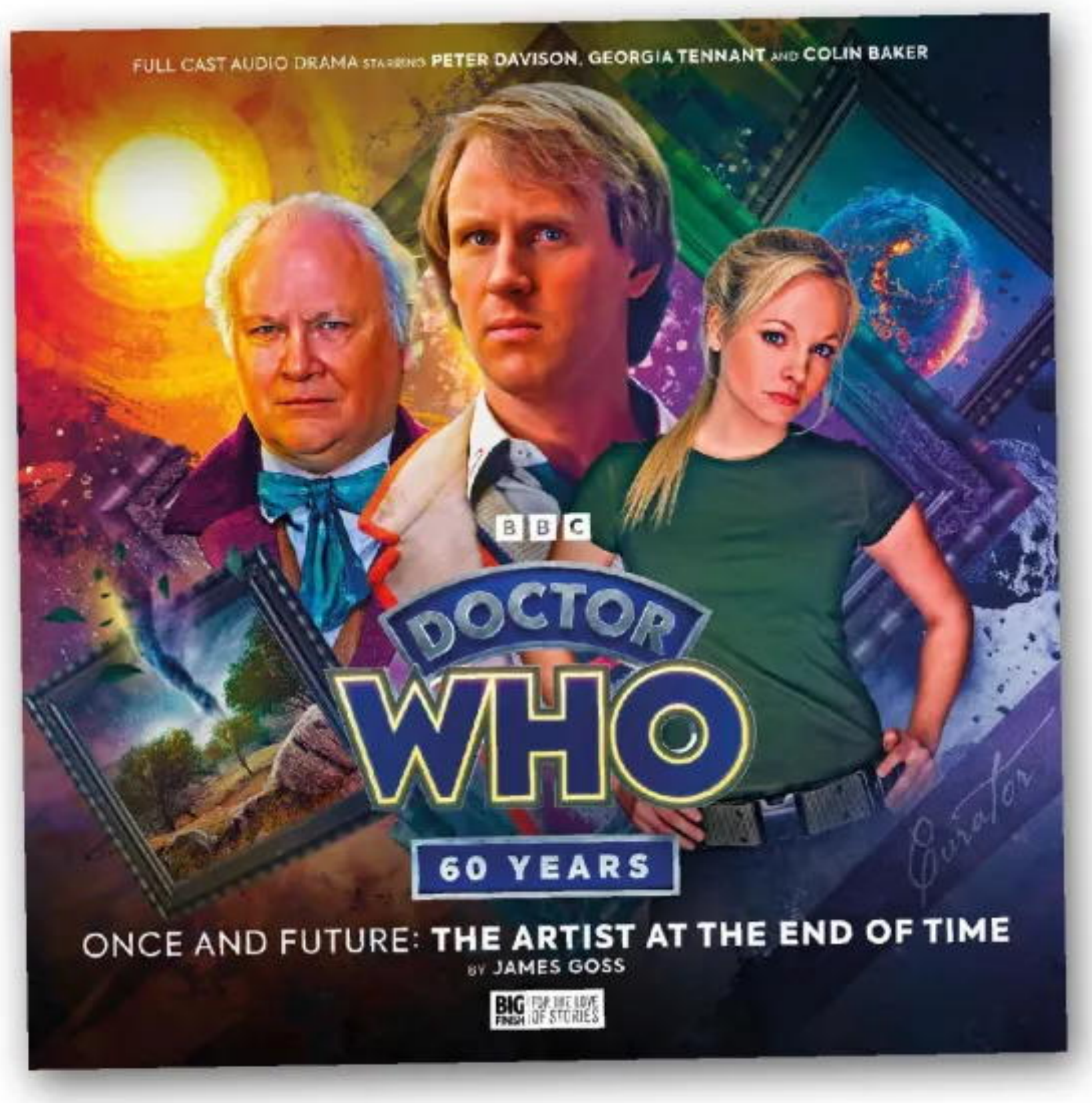
### ANSWERS NEXT ISSUE

### ▼ LAST ISSUE'S SOLUTION



**LAST ISSUE'S PRIZE WORD:** NESTENE

## THE ARTIST AT THE END OF TIME AUDIO DRAMA


FULL CAST AUDIO DRAMA STARRING PETER DAVISON, GEORGIA TENNANT AND COLIN BAKER
BBC
DOCTOR WHO
60 YEARS
ONCE AND FUTURE: THE ARTIST AT THE END OF TIME
BY JAMES GOSS
BIG FINISH

The latest release in *Once and Future*, a series of full-cast audio dramas celebrating 60 years of *Doctor Who*, stars Peter Davison as the Doctor, Georgia Tennant as Jenny and Colin Baker as the Curator.

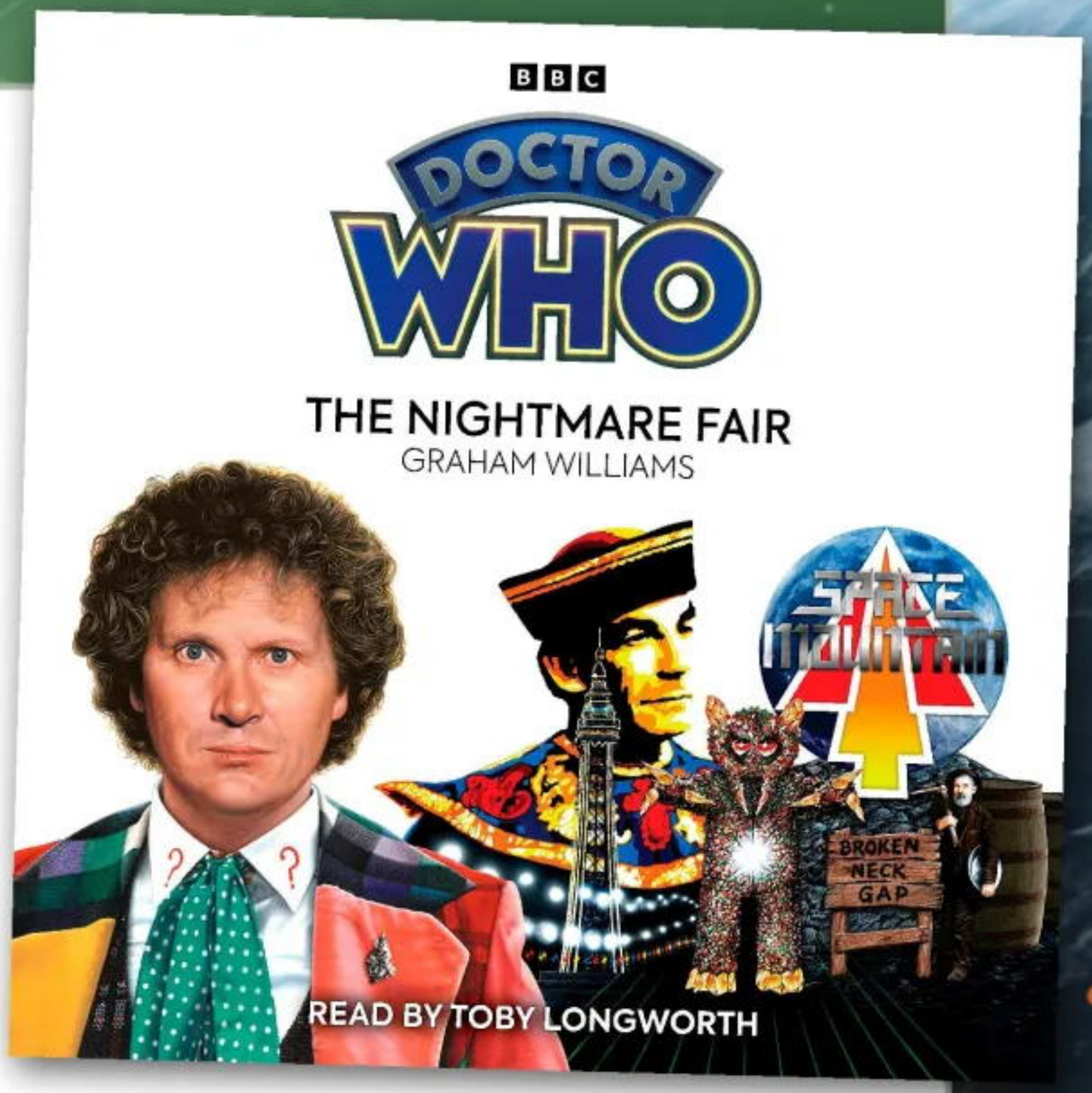
Suffering the effects of degeneration, the Doctor heads towards the end of the universe in search of answers. Instead, he finds his daughter – Jenny – and an artist whose works appear to mark the end of every world they touch. The Doctor stabilises into his Fifth form, joining forces with Jenny and the Curator to solve the mystery of the Final Gallery and the art it has collected.

*Once and Future: The Artist at the End of Time* is available from *bigfinish.com* priced £10.99 (CD and digital) and £8.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD copies.

**Which of the following artists has the Doctor met on screen?**

**A)** Leonardo da Vinci **B)** Vincent van Gogh **C)** Banksy

## THE NIGHTMARE FAIR AUDIOBOOK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DOCTOR WHO
THE NIGHTMARE FAIR
GRAHAM WILLIAMS
SPACE INVADERS
BROKEN NECK GAP
READ BY TOBY LONGWORTH

Toby Longworth reads the 1989 book by Graham Williams – a novelisation of a TV script commissioned for Colin Baker's second full season, but never produced.

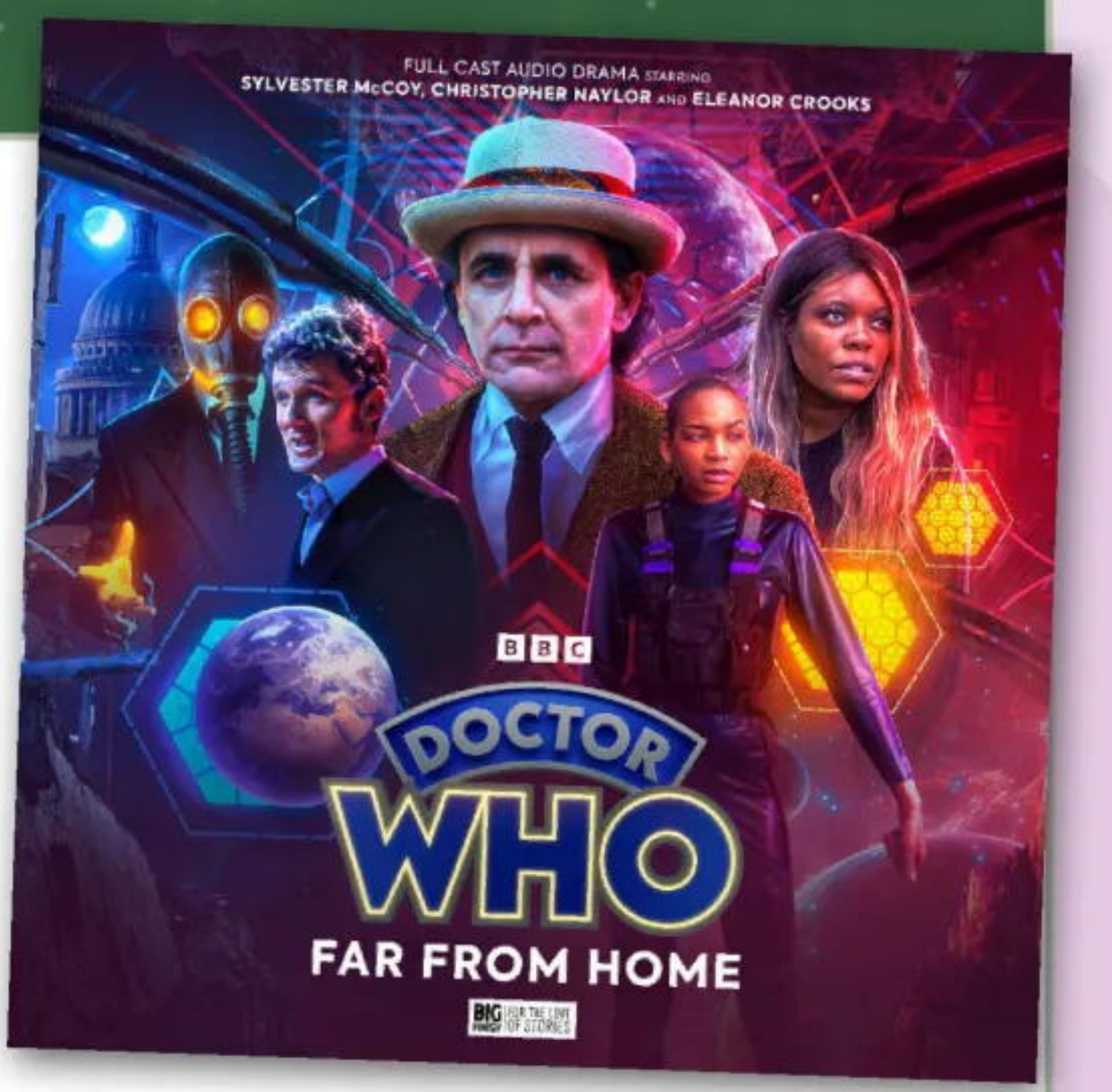
Drawn into "the nexus of the primeval cauldron of Space-Time", the Doctor and Peri are surprised to find themselves at Blackpool Pleasure Beach. Is it really just chance that has brought them to the funfair? Or is their arrival somehow connected with the sinister presence of a familiar figure? Once again, the Doctor encounters his deadly adversary, the Celestial Toymaker...

*The Nightmare Fair* is available now on CD (RRP £20) and as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away to readers who can answer this question correctly:

**Who played the eponymous villain in the 1966 TV story *The Celestial Toymaker*?**

**A)** Michael Bentine **B)** Michael Gough **C)** Michael Caine

## FAR FROM HOME AUDIO DRAMA


FULL CAST AUDIO DRAMA STARRING SYLVESTER McCOY, CHRISTOPHER NAYLOR AND ELEANOR CROOKS
BBC
DOCTOR WHO
FAR FROM HOME
BIG FINISH

Sylvester McCoy stars in the latest instalment of *The Seventh Doctor Adventures*, with Christopher Naylor as Harry Sullivan and Eleanor Crooks as Naomi Cross.

Harry and Naomi are back in the TARDIS, travelling with a very different Doctor to the one they first met. The TARDIS takes them to Earth, but in a dangerous era decades before their own. And when they visit the aftermath of a distant supernova, Harry is keener than ever to return to home comforts. But Naomi isn't so certain...

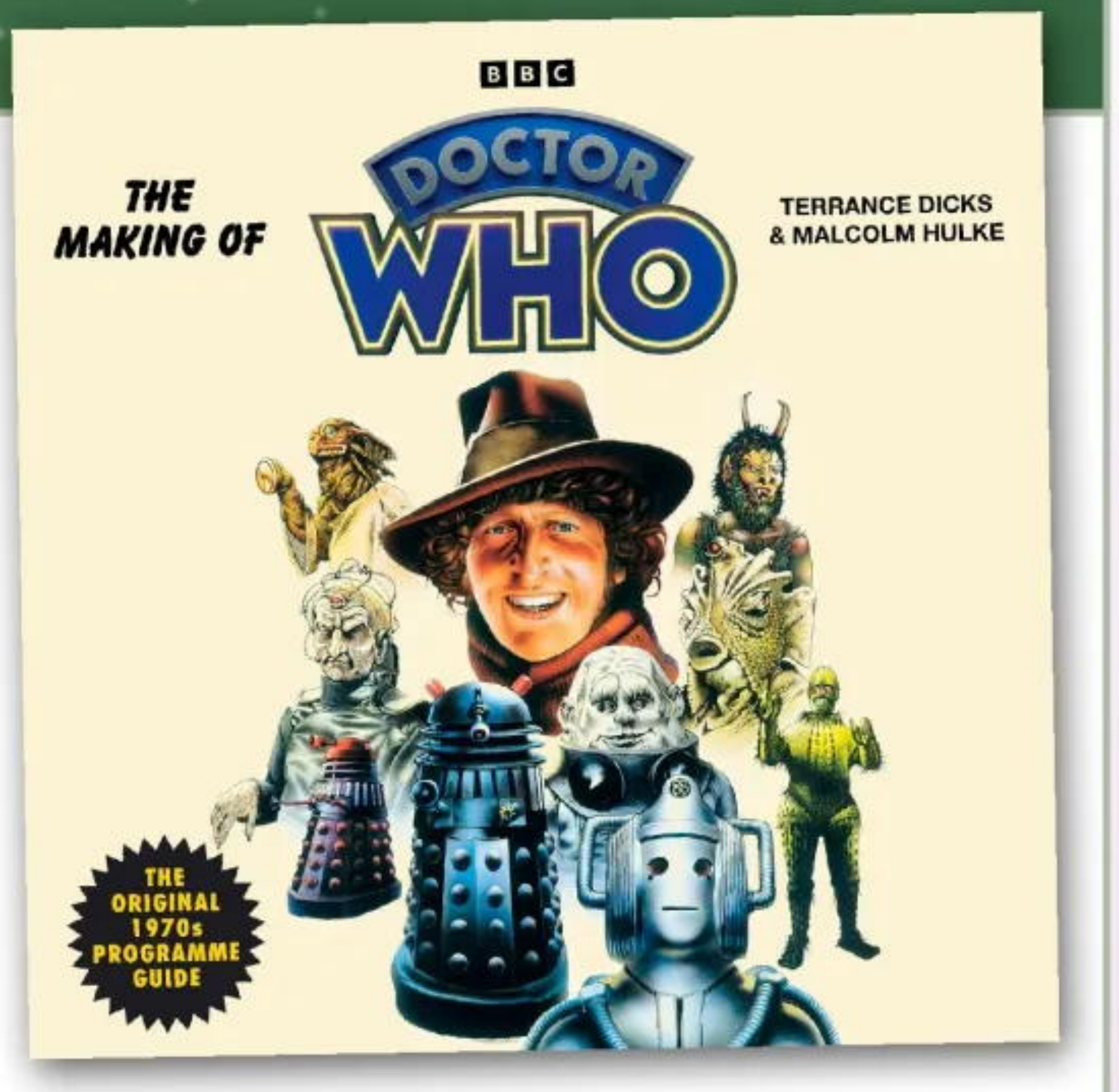
The box set contains two stories: *Operation Dusk* by Alfie Shaw and *Naomi's Ark* by Alison Winter.

*The Seventh Doctor Adventures: Far from Home* is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, provide us with the correct answer to the following question:

**Who played Harry Sullivan in the TV series from 1974-75?**

**A)** Ian McKellen **B)** Ian McShane **C)** Ian Marter

## THE MAKING OF DOCTOR WHO AUDIOBOOK


BBC
THE MAKING OF
DOCTOR WHO
TERRANCE DICKS & MALCOLM HULKE
THE ORIGINAL 1970s PROGRAMME GUIDE

This is an audiobook version of the seminal 1970s publication written by Terrance Dicks and Malcolm Hulke. It's narrated by Geoffrey Beevers, Jon Culshaw, Louise Jameson, Katy Manning and Dan Starkey.

First published by Piccolo in 1972, the book broke new ground in its behind-the-scenes coverage of the programme. A thoroughly revised and updated edition, including much new material, was published by Target in 1976.

This audio release contains material from both editions, including Time Lord records, UNIT memos, and production details for both *The Sea Devils* (1972) and *Robot* (1974-75).

*The Making of Doctor Who* is available now on CD (RRP £17) and as a digital download. We have **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

**On which TV series did Malcolm Hulke and Terrance Dicks receive their first joint writing credit?**

**A)** *Pathfinders in Space* **B)** *The Avengers*
**C)** *Doctor Who*

**TERMS AND CONDITIONS** The competitions open on Thursday 22 June and close at 23.59 on Wednesday 19 July. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

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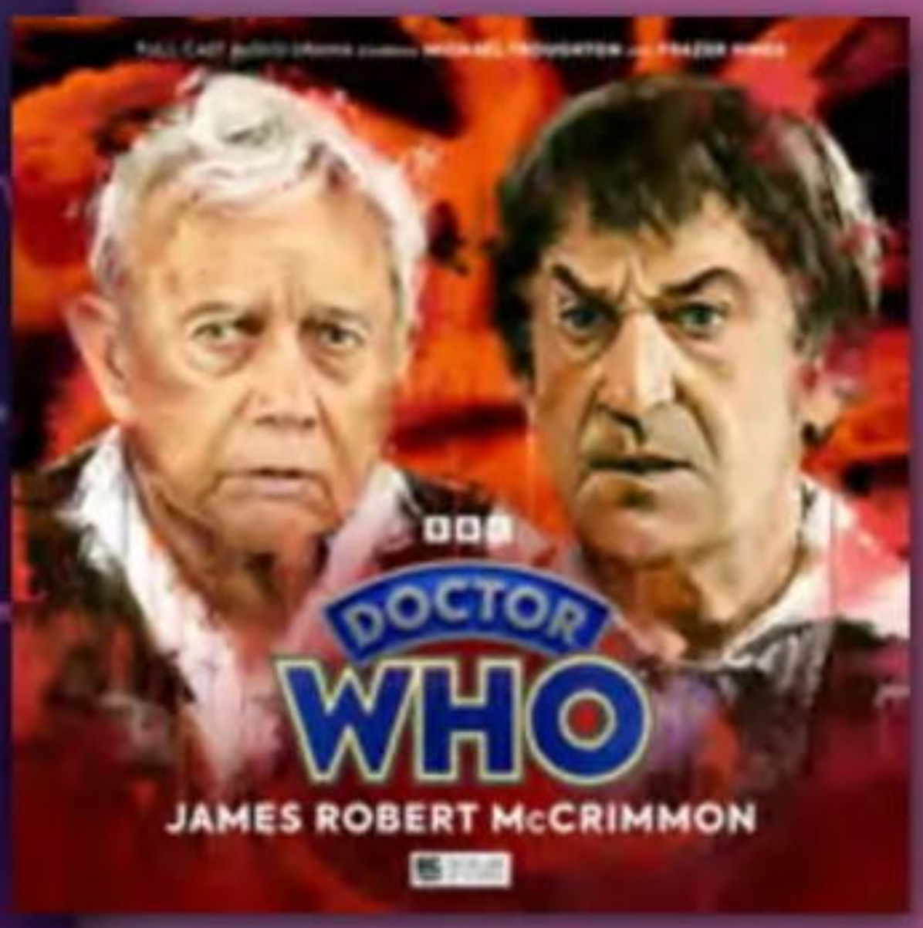

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TORCHWOOD
AMONG US 3

**Torchwood: Among Us 3**
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# Vulpreen Death Grip

UNIT faces its greatest ever challenge as the *Nemesis* saga reaches its final act.

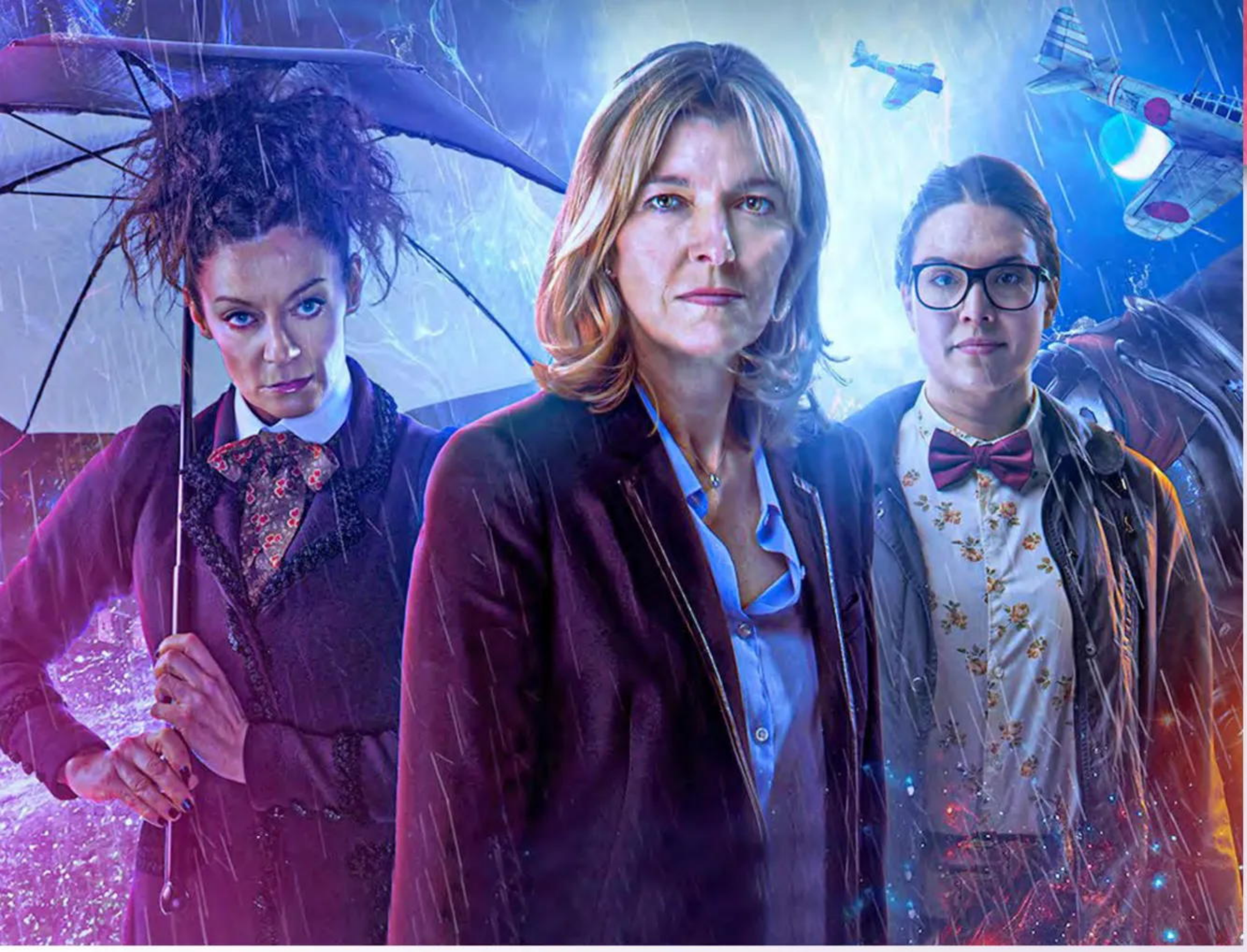
Earth has been conquered. Its people are either frozen in time or held in labour camps. The creatures responsible are the vicious Vulpreen, led by Lord Varliss. *Masters of Time* is the final instalment of the *UNIT: Nemesis* saga (2021-present) – and it is, to say the least, big.

"One of the wonderful things about Big Finish," says voice actor Christopher Naylor, "is that it can have tremendous scope. You can travel across galaxies, but even on Earth you can make wonderful leaps and have these extraordinary locations and vistas. A lot of the final episode takes place in Portugal, but right at the very beginning we're in a warehouse in Britain – you have these real extremes of location and atmosphere."

Christopher voices several Vulpreen characters in these last four episodes. "Alisdair Simpson, who plays Varliss, really set the bar for the rest of us," he says. "Across all these episodes he had to maintain this very snarly, guttural voice, which is tough on the old vocal folds. For the rest of us, who joined in playing various Vulpreen soldiers, we had short bursts of rather throat-damaging roaring and screaming, and occasional lines to throw in. It's one of those things that sounds brilliant when you're listening to it, but it's actually quite exhausting to do."

Although he's best known for recreating Ian Marter's performance as Fourth Doctor companion and UNIT medic Harry Sullivan, Christopher has played many a monster. "There's usually something silly or absurd or extreme that you end up doing," he says. "As a Vulpreen, I think we all got slaughtered at different points, so you get quite good at providing your death rattle. It's actually a tremendously liberating thing to do. Harry is fairly controlled a lot of the time. He can get slightly high-pitched and panicky, but he's never really called upon to provide a death scream. So it's a chance to really let rip when you play a monster, because there's a high chance that you're going to die at the end of it!"

But the UNIT team have a long way to go before they hear the cries of defeated Vulpreen. Kate Stewart and her friends start *Masters of Time* very much on the back foot. "They're still very resourceful," says Sarah Grochala, one of the writers. "In my episode, Kate has quickly come to the conclusion that the best thing to do



is to use bits of technology that might sneak under the radar because they're unsophisticated, and therefore might not be picked up by the Vulpreen. I'm not sure she's enjoying the challenge, but, of all the characters, I feel like she's most in her element.”

In Sarah's script, Kate attempts to rescue Osgood from their own HQ – the Tower of London, now under Vulpreen control. “I've written about the Tower of London before – admittedly 400 or 500 years prior – so it was nice to be back,” Sarah says. “I live not far from it, actually. I often look at the ravens in the park and imagine that they're UNIT ravens! I was researching a lot of logistical stuff, looking at the relationship of where all the different spaces are in the Tower, and how everyone's moving around inside it.”

> “You get quite good at providing your death rattle. It's actually a tremendously liberating thing.” Christopher Naylor

Alison Winter, one of the other writers, was drawn to the episode outline that described globe-trotting time travel. “I like seeing familiar characters in unfamiliar backdrops,” she says, “and there's nothing more unfamiliar than a few thousand years in the past or future. The brief was ‘travel around different epochs’, so it's quite an epic setting. And the potential to really go somewhere very alien – still Earth, but different – was very attractive to me, especially with Kate and Osgood. To take two women and go back into the past is always richer, because there are other things that women have to confront in those situations.”

Ali got to choose the epochs that the characters would visit. “You think of Ancient Rome, Ancient Greece, those sorts of things,” she says. “But I felt like they've been done quite a lot. I wanted to do things a bit different. And because it's audio, I wanted something that had a particular sound, so one of the locations is by a very famous waterfall. And in order to capture time passing, we touched on the erosion of the waterfall – what it would have looked like a long time ago as opposed to now.”

The final moments of the previous box set, 2022's *Objective Earth*, revealed that the Vulpreen had a terrifying new Time Lord ally – Missy. While she doesn't appear in person until the grand finale, her presence is felt throughout these new stories.

“Michelle Gomez is a hero of mine,” says Ali. “I think she's an amazing actor. Even though I wasn't allowed to write a peep from her, I do keep her omnipresent through a couple of characters whose strings are being pulled...” **DAN TOSTEVIN**

## *UNIT: NEMESIS*

### Masters of Time

starring **Jemma Redgrave** as **Kate Stewart**
**Ingrid Oliver** as **Osgood**
**Eleanor Crooks** as **Naomi Cross**
**Chris Lew Kum Hoi** as **Lieutenant Jimmy Tan**
**James Joyce** as **Josh Carter**
and **Christopher Naylor** as **Harry Sullivan**

### *One Way or Another*

by **John Dorney**

*Kate leads an attack on a Vulpreen prison camp, unaware that UNIT friends are being held there.*

### *Traitors' Gate*

by **Sarah Grochala**

*Osgood is a prisoner in the Tower of London, which is now a Vulpreen base.*

### *The Destiny Labyrinth*

by **Alison Winter**

*The UNIT team find themselves traveling through various epochs in Earth's history.*

### *True Nemesis*

by **Andrew Smith**

guest-starring **Michelle Gomez** as **Missy**

*Under Missy's guiding hand, the Vulpreen are ready to establish themselves as the new Masters of Time.*

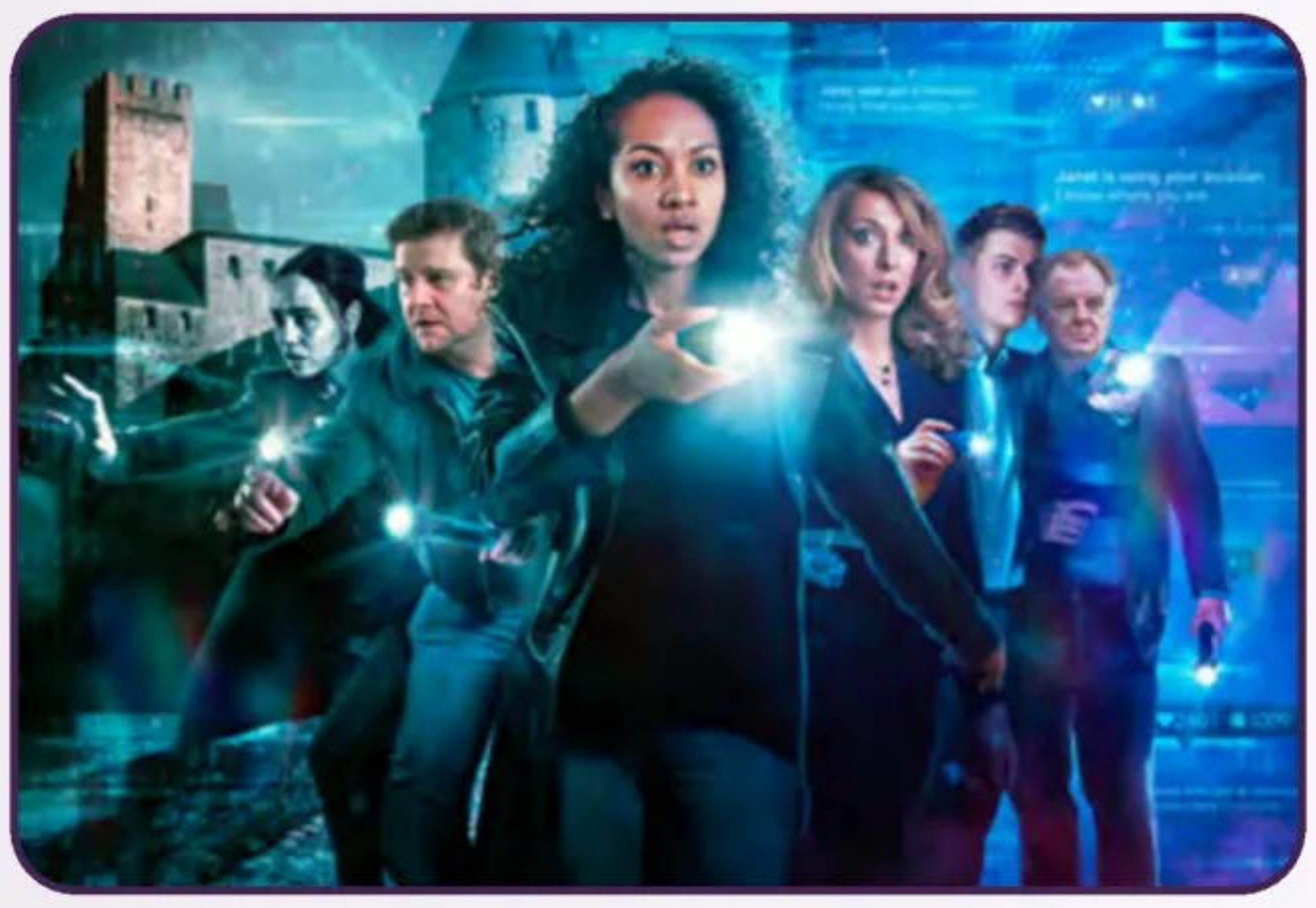
**Opposite page:** Jemma Redgrave as Kate Stewart.

**Above left:** Caroline Tankersley's cover art for *Masters of Time*.

**Left:** Cast members Eleanor Crooks, Ingrid Oliver and Christopher Naylor.

# Yvonne Hartman

The most hated woman in Cardiff combats a sentient social network in the finale of *Torchwood: Among Us*.



The Pete's World version of Yvonne survived the destruction of Torchwood.

**Who is she?** The ruthless but patriotic former head of Torchwood One in the parallel universe known as Pete's World, and now Torchwood's leader in the Doctor's universe. She values loyalty, admires strong women, and desires power, efficiency and results. She's a demon at table football and loves a good chip, preferably with brown sauce.

**First appearance:** As played by Tracy-Ann Oberman in *Army of Ghosts/Doomsday* (2006), the original Yvonne Hartman authorised experiments on a dimensional breach at Torchwood Tower, which enabled an invasion by Cybermen from Pete's World and released the Cult of Skaro from a Dalek Void Sphere. Captured and 'upgraded' into a Cyberman, she retained enough of her own personality to defend the Doctor (David Tennant) and Rose (Billie Piper) from the Cyber Leader and his troops.

**So how did she end up in present-day Cardiff?** The Pete's World version of Yvonne survived the destruction of Torchwood there, and used the dimensional breach to escape that reality. She stepped through into N-Space and lay low for ten years, preparing to take control of Torchwood Three in collaboration with the Committee – alien bureaucrats from the planet Erebus (*Torchwood: Aliens Among Us 3 – Poker Face*, 2018).

**And how did that work out for her?** Not as well as she expected. She successfully discredited Captain Jack Harkness (John Barrowman) and replaced him as Torchwood leader, literally overnight. She transformed the group into a more efficient organisation during the latter days of the Sorvix occupation and the arrival of the God entity. But then she realised that she'd been duped by the Committee, unwittingly helping them to create a tsunami in the Bristol Channel that devastated Cardiff (*Torchwood: God Among Us 2 – Eye of the Storm*, 2019). The Committee ensured that Yvonne was blamed for the disaster, and she became the most hated woman in the city.

**How do you come back from something like that?** Well, she's definitely not one for taking such a setback lying down. She eventually uncovered the Committee's endgame when they turned the Rift into a dimension bridge to facilitate a global invasion. Prepared to sacrifice her life for Queen and country, she used an alien energy transference device to collapse the bridge, destroying Erebus.

**When does she find time for a social life?** Yvonne believes that a social life is a luxury. That said, she did strike up an unlikely romance with Sergeant Andy Davidson (Tom Price – see *Galactic Personae*: **DWM** 587), but it turned sour when he was appointed head of the Disaster Recovery Committee after the flood. Later, Andy unknowingly became a vital part of Yvonne's escape plan when she was incarcerated at HMP Whitcastle, the most impregnable prison on the planet (*Torchwood: Among Us 2 – At Her Majesty's Pleasure*, 2023).

Above: Sean Longmore's cover art for *Among Us 3*.

Left: Tracy-Ann Oberman as Yvonne Hartman in *Army of Ghosts* (2006).

**Where do I know Tracy-Ann Oberman from?** She's probably best-known for her role as Chrissie Watts in *EastEnders* (2004-05), but she was also Auntie Val in *Friday Night Dinner* (2011-20), Mrs Purchase in *Toast of London* (2012-20) and *Toast of Tinseltown* (2022), and Ritchie's agent Carol Carter in *It's a Sin* (2021). On top of all that, she was the voice of Moominmamma in the English dub of *Moomins on the Riviera* (2014).

**So is Yvonne heroine or villainess?** Both, maybe? Or neither? Tracy-Ann Oberman says, "I personally don't think Yvonne is a bad woman. But she's very driven, she's good at what she does and she doesn't take fools easily."

**Captain Jack says** "Yvonne Hartman is hungry for power and she'll stop at nothing to get it." (*Poker Face*, 2018)

**Yvonne says** "I've done some truly terrible things and I don't regret any of them. Because they were all necessary." (*Torchwood: Aliens Among Us 3 – Tagged*, 2018) **CHRIS BENTLEY**

## TORCHWOOD

### Among Us 3

starring **Samantha Béart** as **Orr**
**Paul Clayton** as **Mr Colchester**
**Alexandria Riley** as **Ng**
**Jonny Green** as **Tyler Steele**
and **Tracy-Ann Oberman** as **Yvonne Hartman**

### How I Conquered the World

by **Ash Darby**, **Tim Foley** and **James Goss**

*You've probably all still got an account on Friend. Can you remember what you posted on it? Are you still using the same password? And did you ever say goodbye?*

### Doomscroll

by **Ash Darby**

*Something is killing influencers, and Torchwood has to save them.*

### Heistland

by **Tim Foley**

*Yvonne Hartman decides to take down Deadcoin, an exclusive crypto currency used by the world's governments to do dark deals.*

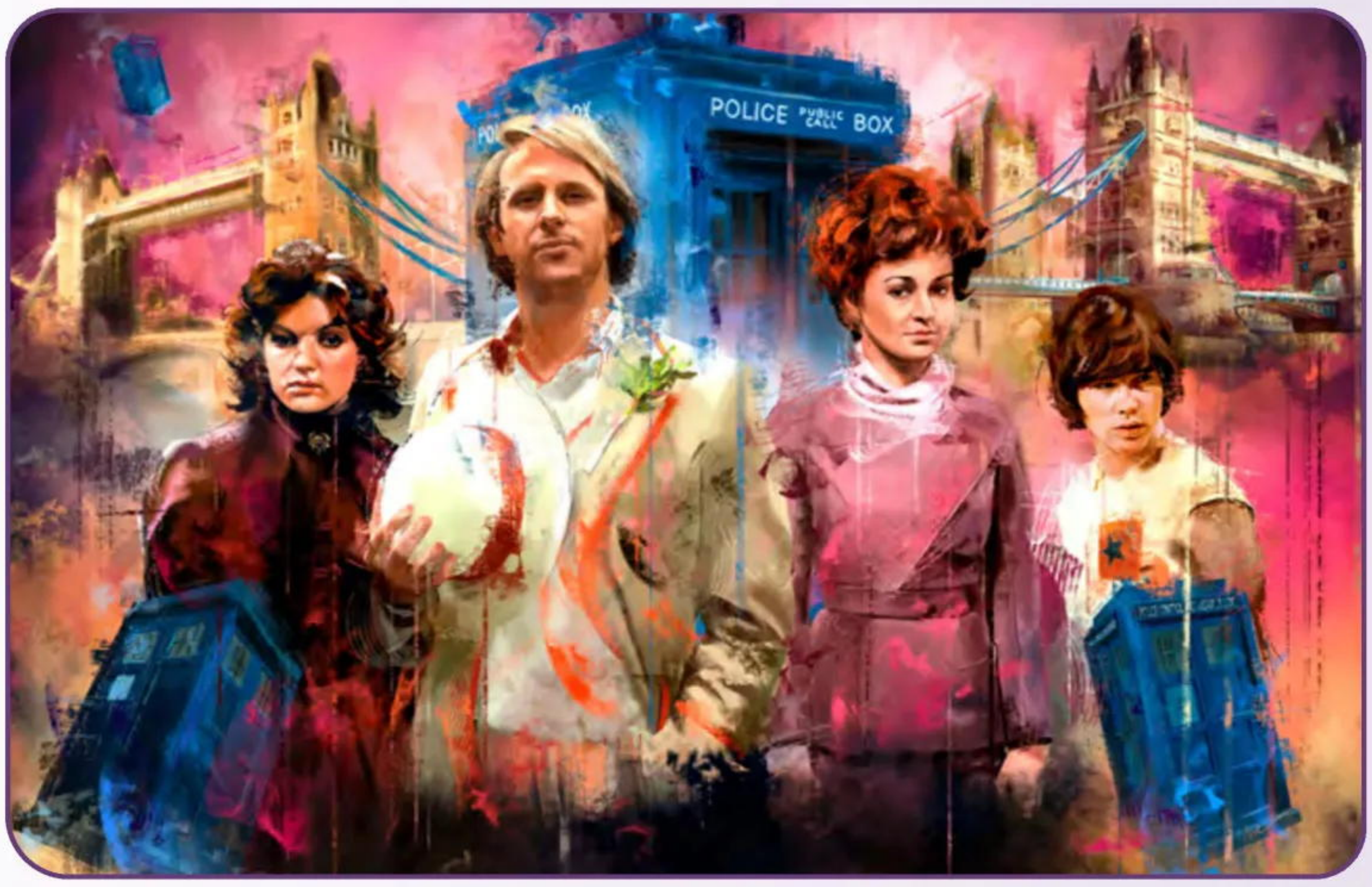
### The Apocalypse Starts at 6 PM

by **James Goss**

*On the TV show* Janet's Late Teatime, *Torchwood announces that the world will end.*

# Matthew Waterhouse

In 1982, Matthew Waterhouse was playing Adric in *Doctor Who*. Now, Matthew is taking the TARDIS crew back to that time – although this isn't the 1982 we might remember...



**Hello Matthew! *Prisoners of London*, your second six-hour audiobook for Big Finish, is out in July. What do you enjoy most about doing these releases?**
I'd written a short story for *The Target Storybook* [2019], so when the idea of doing this first came up, I thought it would be fun both as a writer and as a performer. It was a bit unnerving at first, because 60,000 words is a bit frightening – it's not a long novel but it *is* a long *Doctor Who* piece. Then I got into it and liked doing it a lot. It's written in episodes, so it's very structured, like one of the TV serials.

**What was the biggest challenge?**
It's the same challenge that you'd face if you were writing it for TV or an audio drama. You've got these characters floating around in a space and time machine – where are they going to end up? That's the key to it, then once you land them somewhere the usual *Doctor Who* things need to happen. Creating the world they land in is fun and exciting.

**Tell us about the development of *Prisoners of London*.**
I wanted to do something set in London but I realised they can't go there, otherwise Tegan would be home. I loved the idea of the TARDIS getting them to the right place, but it's wrong at the same time. I ran with the idea of this planet London, where they rebuilt Tower Bridge. Well, actually they built four of them because they liked it so much. It made sense that these colonists would name the planet after a city from home, because many American towns are named after British towns.

> "When I'm writing, I'm thinking how all the characters are going to sound."
>
> **Matthew Waterhouse**

### THE AUDIO NOVELS

**Prisoners of London**

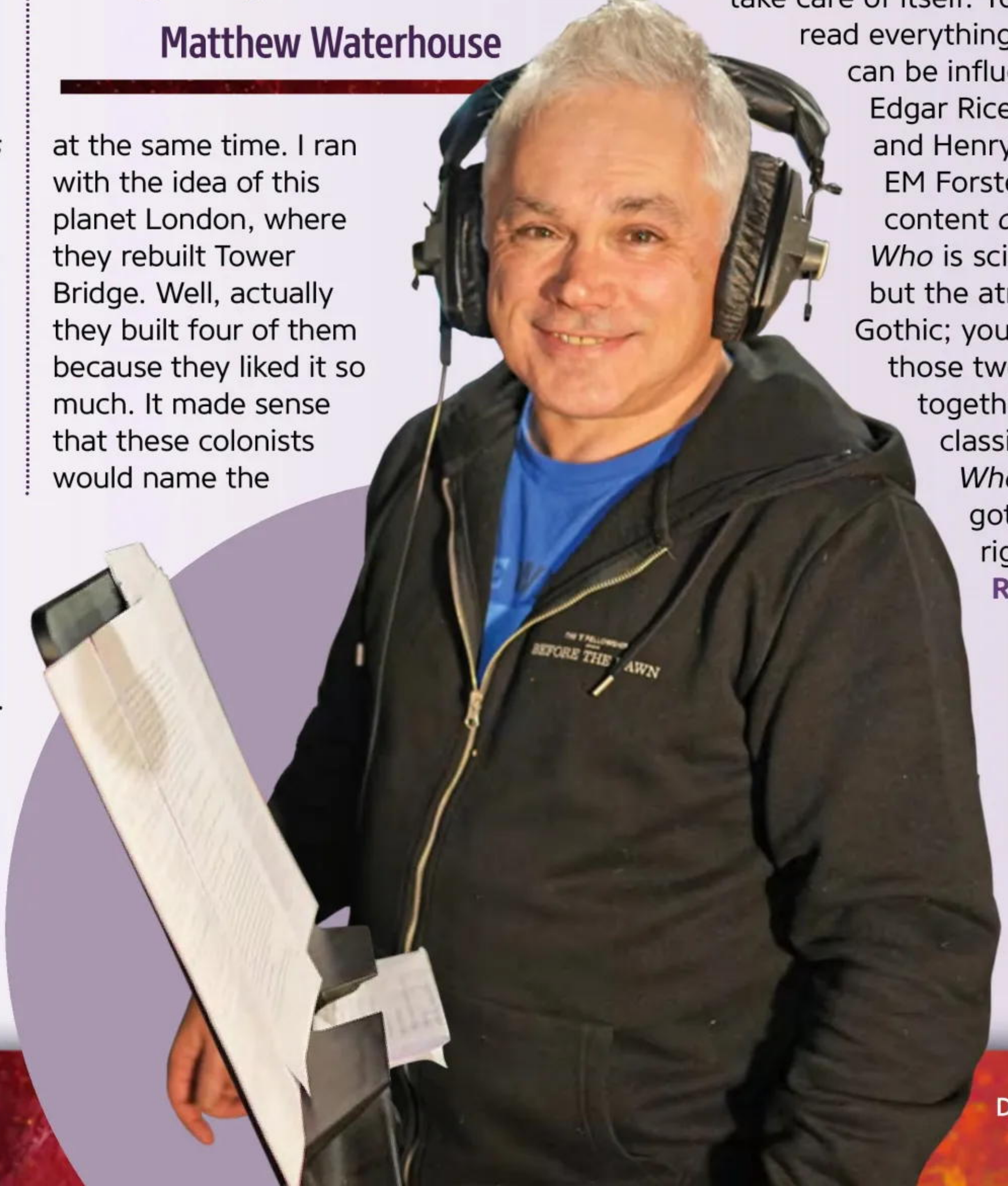
Written and performed by
**Matthew Waterhouse**

*London, 1982 – and something is very wrong. As the Doctor tries to work out what's happening, he's accused of trying to assassinate the Emperor. Adric and Nyssa are kidnapped, and Tegan is sentenced to life imprisonment on the Moon.*

**What was it like writing for your co-stars?**
I feel very strongly that the TARDIS crew are characters, so I did my best not to think of the actors. They're very much the characters from the show, even if they're developed a bit more and a bit richer. But I justify everything they do from how we remember them in the episodes. Tegan is interesting, because in a crew full of aliens she's the only human and the one who's lived a life like the listeners.

**You have to play the voices of dozens of characters...**
When I'm writing it, I'm thinking how all the characters are going to sound. A novel is the best part of a year's work, so by the time I'm in studio I feel I know them very well. I've lived with them so long.

**Are there any science-fiction writers who inspired you?**
I don't think the influences are as direct as that; you don't have to worry about science fiction because that will take care of itself. You have to read everything else. You can be influenced by Edgar Rice Burroughs and Henry James and EM Forster... The content *of Doctor Who* is science fiction but the atmosphere is Gothic; you're putting those two things together. The best classic *Doctor Who* stories got that blend right. **DAVID RICHARDSON**



**Above left:** Claudia Gironi's cover art for *Prisoners of London*.

**Left:** Matthew Waterhouse in the studio.

# Jamie Moments

**Writer/producer MARK WRIGHT reunites the hairy-legged Highlander with the Second Doctor in this month's *James Robert McCrimmon* set...**

### *"It's a flying beastie!"*

*The Faceless Ones*
– Episode 1 (1967)

During his travels with the Doctor, Jamie takes each destination in his stride, seeing the future through 18th-century eyes. He's rarely out of his depth, and even gets one up on Zoe's 21st-century knowledge when explaining the function of a candle. He renders the things he sees in the context of his historical origin. A space station is "20 castles in the sky!" in *The Two Doctors* (1985), and his reaction to a jumbo jet in *The Faceless Ones* is perfectly reasonable. What else are you going to call an aeroplane but a "flying beastie" if you've never seen one before?

### *"You and me, we're finished."*

*The Evil of the Daleks*
– Episode 5 (1967)

Jamie's reputation as the most loyal of companions is well earned, but he's no pushover, as demonstrated in this shocking exchange. The Doctor manipulates Jamie's heroic side into rescuing Victoria from Dalek captivity, in order to extract the Human Factor from his friend. Twenty years before the Seventh Doctor's scheming, a companion gazes into the Doctor's darker side and doesn't like what they see. "You're just too callous for me," he tells his friend, angrily rejecting the Doctor's excuses. "You don't give that much for a living soul except yourself." One can't help being proud of Jamie's defiance.

### *"Not as well protected as you think you are, eh?"*

*The Enemy of the World*
– Episode 2 (1967-68)

One of Jamie's most pleasing traits is a 'what-you-see-is-what-you-get' simplicity – but, when the situation calls for it, he's capable of combining that courageous heroism with guile. While the Doctor has the most difficult task in *The Enemy of the World* – impersonating world leader Salamander – it's Jamie who first enters the belly of the beast when infiltrating the megalomaniac's inner circle. He's cool, calm and collected after leaping onto a balcony in Salamander's headquarters and appearing to save the leader from a bomb. He plays the role with the cool of a superspy and is soon installed in Salamander's security detail.

### *"What does it do?"*

*The Web of Fear* – Episode 1 (1968)

The relationship between Jamie and the Second Doctor is crucial to the entire era; they're a vaudeville double act built on the playful physicality and slapstick developed over the years by Frazer Hines and Patrick Troughton. This is wonderfully apparent in a tiny but memorable moment in *The Web of Fear*. Sitting on the TARDIS floor, the Doctor hands Jamie a control box he's wired up. On being told it does absolutely nothing, Jamie groans and lets the box fall, leaving the Doctor scrabbling to catch it. It's a fleeting, yet lovely, moment of comedy business, sold by Frazer Hines' long-suffering eye-roll and grimace.

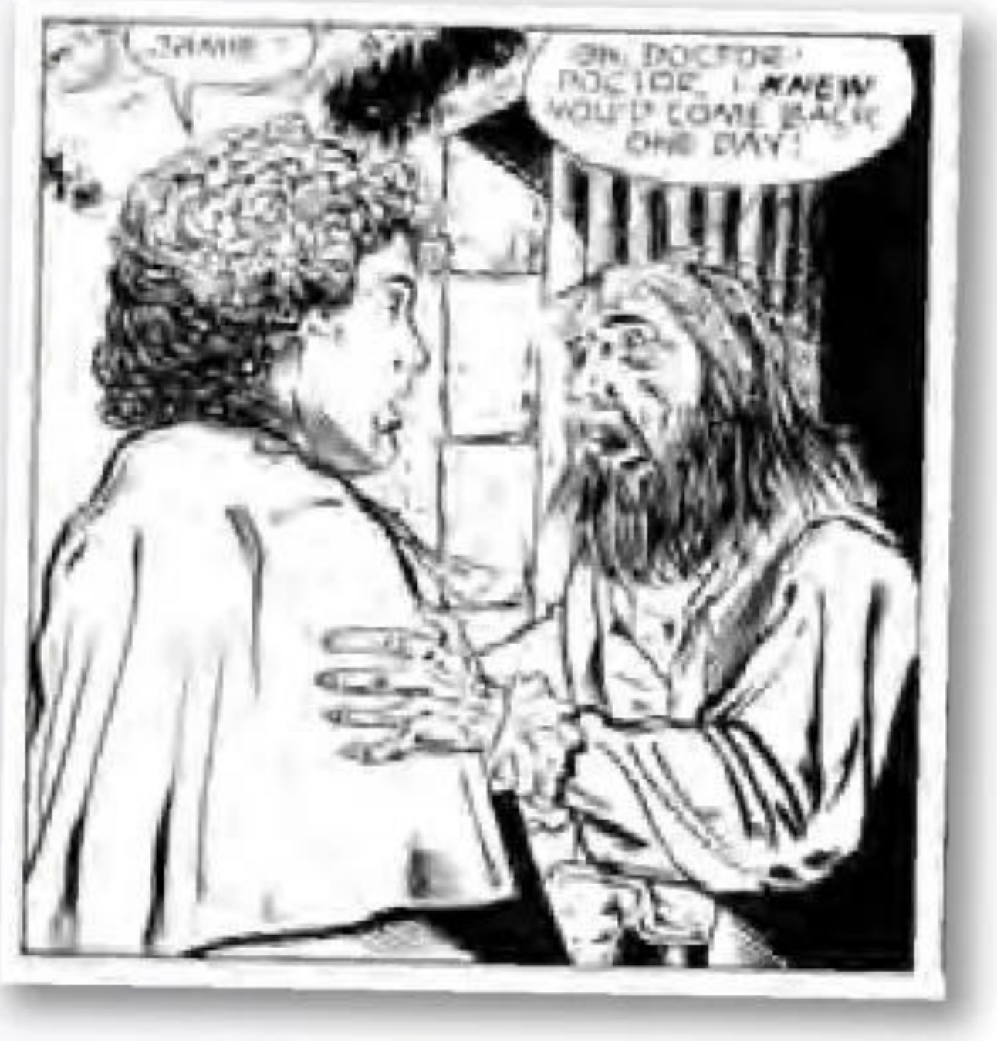
### *"Creag an Tuire!"*

*The War Games* – Episode Ten (1969)

After 112 episodes, Jamie's time in the TARDIS comes to an enforced end. Having finally caught up with the Doctor, the Time Lords decree that both Jamie and Zoe will be returned home, retaining only the memories of their first adventure. It's a cruel fate, but there's joy in Jamie's final scene, as he chases a redcoat across Culloden Moor while bellowing the Clan McCrimmon's battle cry – brave and fearless to the end. Did this moment inspire Diana Gabaldon to create the character 'Jamie Frazer' for her novel *Outlander*, and its subsequent television adaptation?

### *"Doctor, I knew you'd come back one day."*

*The World Shapers*
(**Doctor Who Magazine** 128, 1987)


JAMIE
OH, DOCTOR! DOCTOR, I KNEW YOU'D COME BACK ONE DAY!

In an expanded multiverse of adventures, Jamie's fate after parting with the Doctor has been shown in various shades. But none has the emotional heft of Grant Morrison's *The World Shapers*. This final **DWM** comics outing for the Sixth Doctor is known for its epic fusing of TV series lore – Cyber-voord! But its depiction of Jamie as a frightened old man living in a Highland croft is heart-breaking. 'Mad' Jamie's reunion with the Doctor and Peri is affecting (and gave me a useful insight when writing Jamie for *The Second Doctor Adventures*), but Jamie's heroic death in the story's climax packs a punch. As a companion exit, it's up there with the best...

### *THE SECOND DOCTOR ADVENTURES*

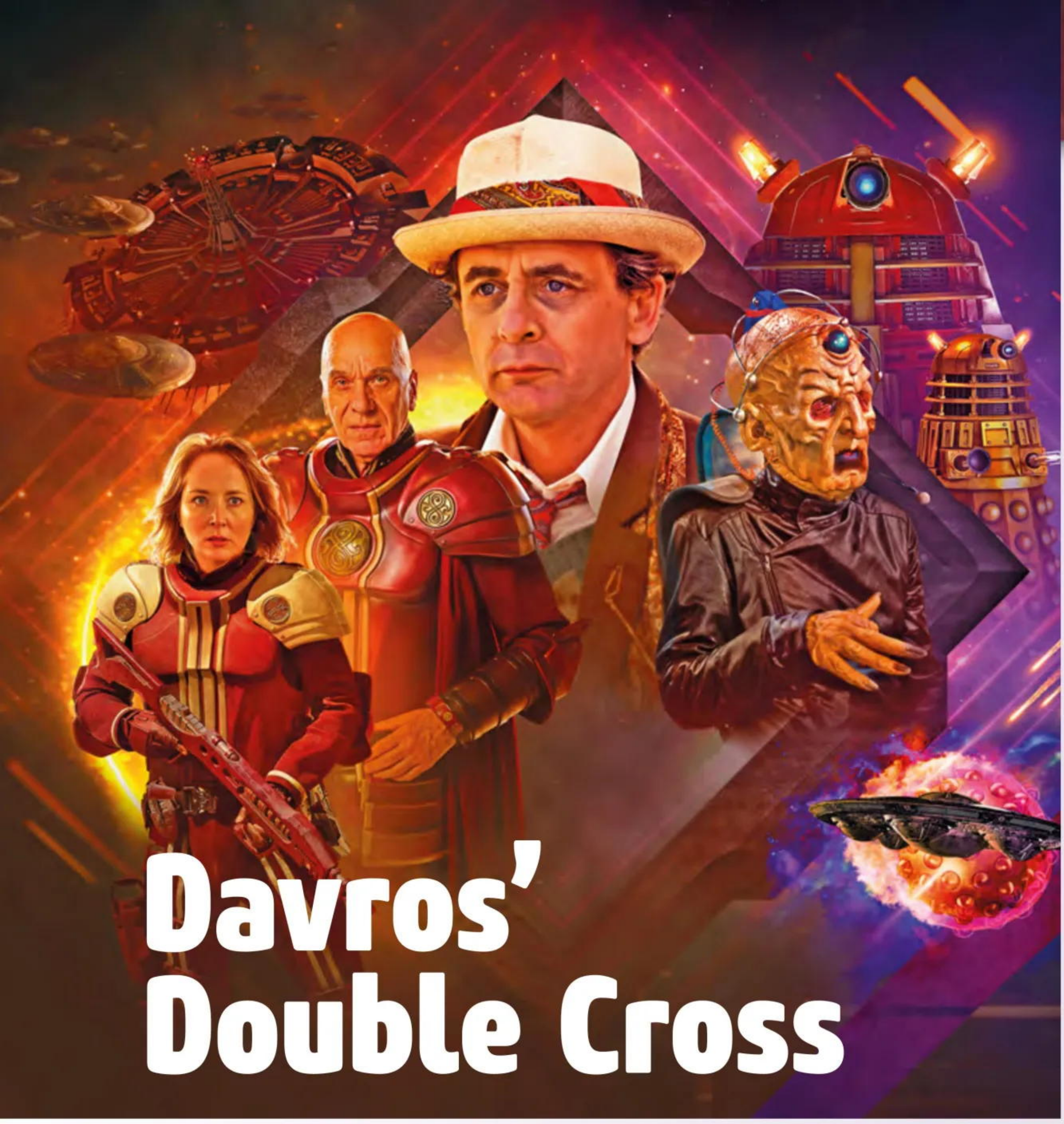
**James Robert McCrimmon**

starring **Michael Troughton** as the Doctor
**Frazer Hines** as Jamie McCrimmon

***Jamie***
by **Mark Wright**
*Mysterious dreams of lives never lived haunt an ailing prisoner in Edinburgh Castle, in the year 1776.*

***The Green Man***
by **Paul F Verhoeven**
*A reunited Doctor and Jamie are despatched to investigate the disappearance of a Time Lord.*

***The Shroud***
by **Bob Ayres**
*A human colony fights the effects of a devastating super weapon.*



# Davros' Double Cross

## ONCE AND FUTURE

### A Genius for War

starring **Sylvester McCoy** as the Doctor
**Ken Bones** as the General
**Beth Chalmers** as Veklin
and **Terry Molloy** as Davros

*Davros makes the Time Lords an offer. He will help them win the Time War… but only if the Doctor rescues him from incarceration.*

"I was basically sent to write a story about what Davros did during the Time War," explains Jonathan Morris, writer of *A Genius for War*. "He's been imprisoned by the Daleks, and he wants the Time Lords to rescue him. But he wants to be rescued by a *particular* Time Lord. He wants to be rescued by the Doctor."

Jonny's story is the third chapter of the *Once and Future* series, marking *Doctor Who*'s 60th anniversary. "It's always a danger that it's just an excuse for various companions and villains and monsters to get together again," he says. "Davros and the Time War gave me an opportunity to go, 'This could be quite an important story in the mythology of *Doctor Who*, above and beyond being part of an anniversary.'"

One of his inspirations was *The Witch's Familiar*, a 2015 TV episode in which the creator of the Daleks seemed to possess some top-secret Time Lord knowledge. "Davros mentions the prophecy of 'the coming of the hybrid'," Jonny says. "And I was just going, 'Well, how did he find that out?!' He could only have got that information from a Time Lord. So that set me to thinking: during the Time War, what if Davros switched sides? What if he collaborated with the Time Lords? We know, from *Genesis of the Daleks* [1975] and other stories, that Davros is quite happy betraying his own side if it's in his own personal interest."

> "During the Time War, what if Davros switched sides? What if he collaborated with the Time Lords?"
> **Jonathan Morris**

Beth Chalmers guest-stars as the Time Lord commander Veklin, who's appeared regularly in Time War audio dramas since 2015. "To start with, I think we made her very literal, very unemotional," Beth reflects. "She was very direct – she had no time for suggestion or intimation. Or jokes, really! She just had a job to do. But now, she's getting funnier and funnier. I'd decided this character was quite hard, quite straightforward – 'I say what I mean and mean what I say.' But then slowly, over time, I'm loving her almost weary sarcasm. She's very efficient with her words, with her meanings, with her actions, and she doesn't have time for people who aren't."

Throughout the *Once and Future* audios, the Doctor has been experiencing a 'degeneration' crisis – shifting between different bodies, but settling on a single form long enough for each adventure. This time, it's that of the Seventh Doctor. "His dithering, Veklin finds very difficult," says Beth. "But I think she finds *all* the Doctors wearing, for slightly different reasons. She treats them all quite similarly, because she tires of each idiosyncratic affectation they all have."

The cliché is that the Seventh Doctor is the chess-player, adds Jonny. "In this story, he clearly doesn't trust Davros' motives. He knows he's up to something, he wants to find out what it is, and Davros is always two or three moves ahead. When they meet, they're both trying to size each other up: 'What are you actually doing? What is your *real* reason for this?' But like in a game of chess, every advance, every movement, every betrayal has been anticipated and planned in advance…"

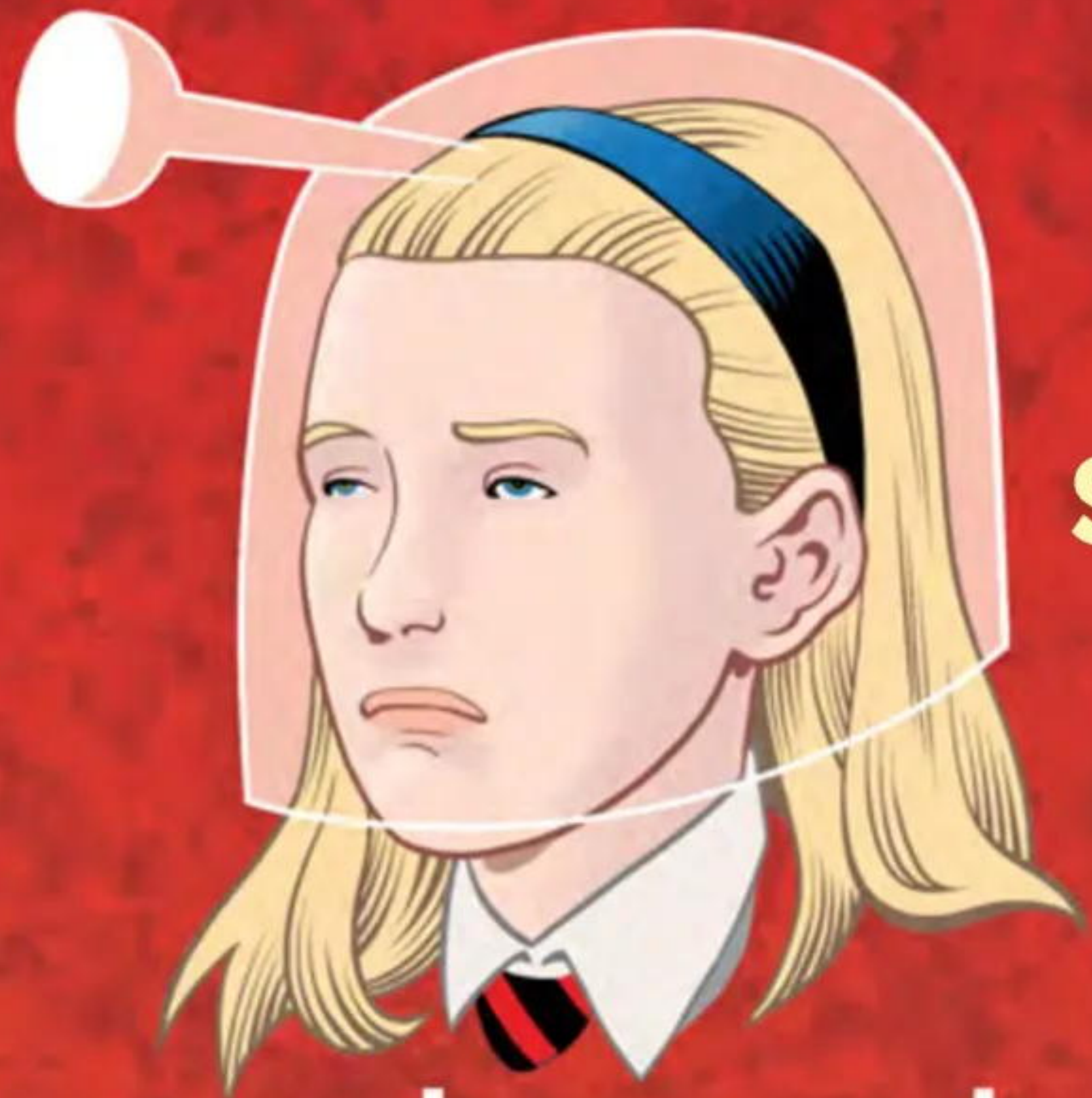
**DAN TOSTEVIN**

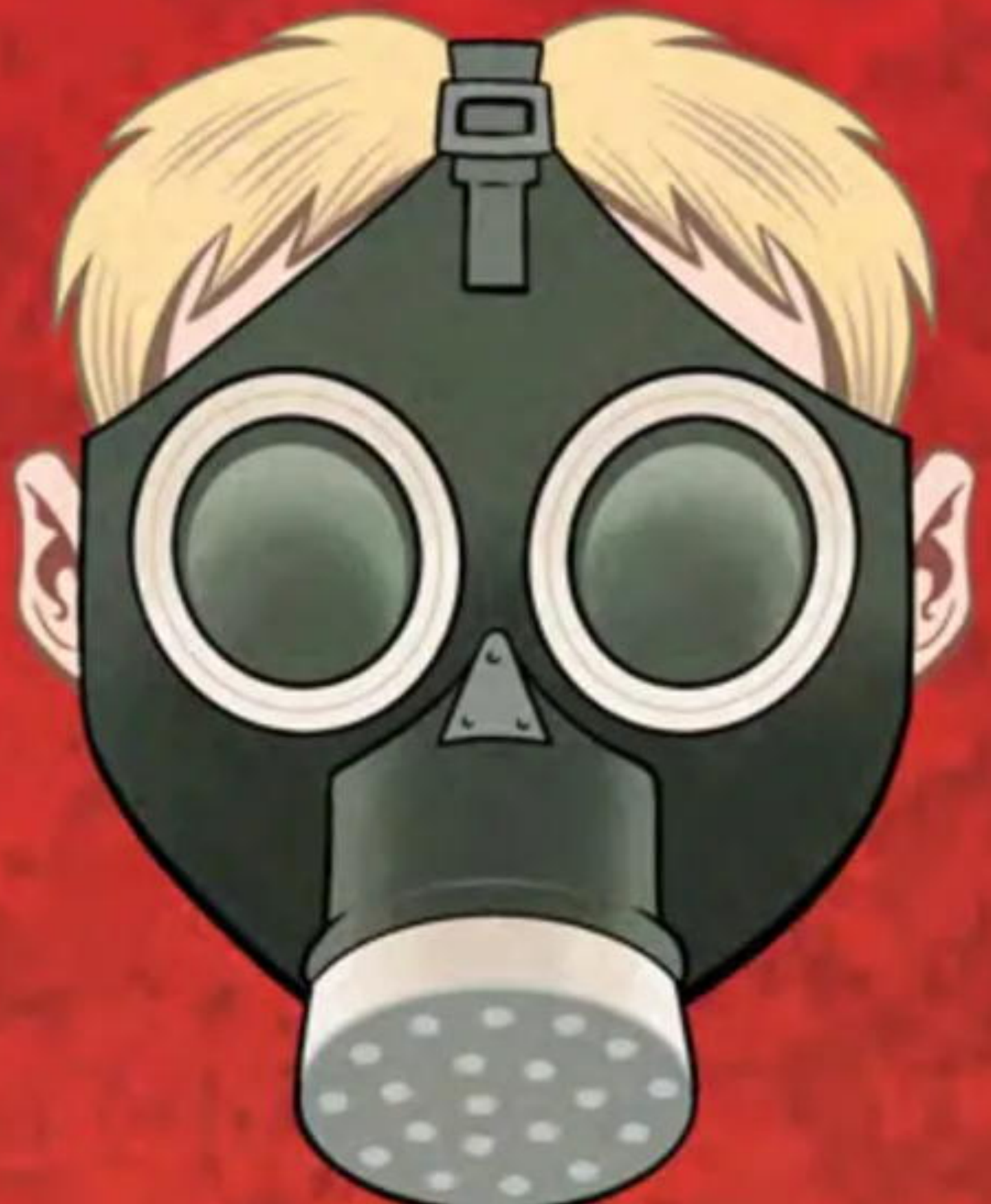
**Above:** Lee Johnson's cover art for *A Genius for War*.
**Left:** Sylvester McCoy and Terry Molloy.

# SUFFICIENT DATA

## Crunching the numbers and big ideas of Doctor Who

WORDS BY SIMON GUERRIER • INFOGRAPHIC BY ROGER LANGRIDGE





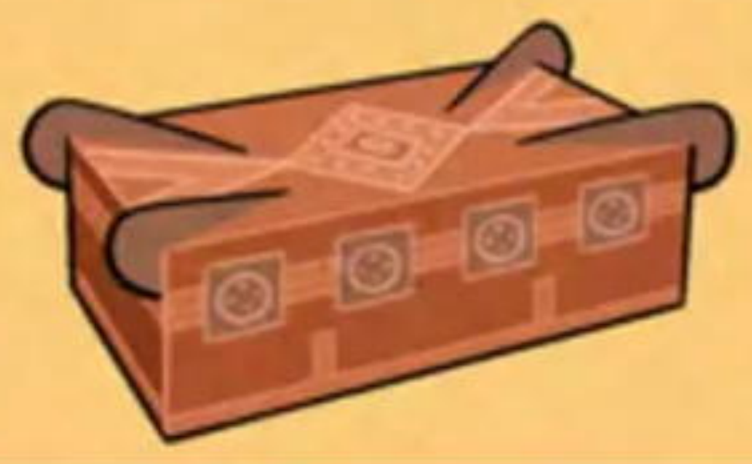
## SEVEN | NINE

**ALIEN TECH CAUSES TROUBLE IN 20TH-CENTURY LONDON. WHILE THE DOCTOR TRIES TO PREVENT ORDINARY PEOPLE FROM GETTING HURT, HIS YOUNG FRIEND FALLS FOR SOMEONE A BIT DODGY...**

### REMEMBRANCE OF THE DALEKS

SET IN: **SHOREDITCH,** 1963

TECH: **HAND OF OMEGA** USED BY **DOCTOR** TO LURE **DALEKS**



COMPLICATED BY: **GIRL** (NAME UNKNOWN) CONTROLLED BY ALIEN TECH

GADGETS: **CONFUSER MACHINE** MAKES **DIZZY DALEKS**

Part Three 01:23

**JUKE BOX**

**RETURN TO SENDER**
Arr. KEFF McCULLOCH
Part One, 03:13

**DO YOU WANT TO KNOW A SECRET?**
THE BEATLES
Part One, 03:51

**ONE, TWO, THREE, FOUR**
JASMINE BREAKS
Part One, 04:30

**CHILDREN'S FAVOURITES**
Arr. KEFF McCULLOCH
Part Two, 18:01

**LOLLIPOP**
THE MUDLARKS
Part Three, 05:58

**APACHE**
Arr. KEFF McCULLOCH
Part Three, 06:58

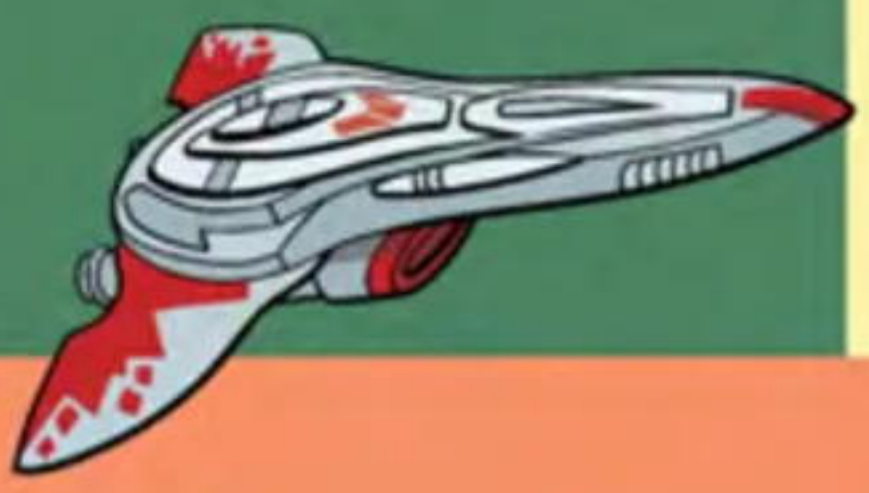
**A TASTE OF HONEY**
THE BEATLES
Part Three, 09:01

**DEATHS:**
VARIOUS SOLDIERS, HEADMASTER, MR RATCLIFFE, MIKE, LOTS OF DALEKS AND SKARO'S WHOLE STELLAR SYSTEM

### THE EMPTY CHILD/THE DOCTOR DANCES

SET IN: **CENTRAL LONDON** AND **LIMEHOUSE GREEN,** 1941

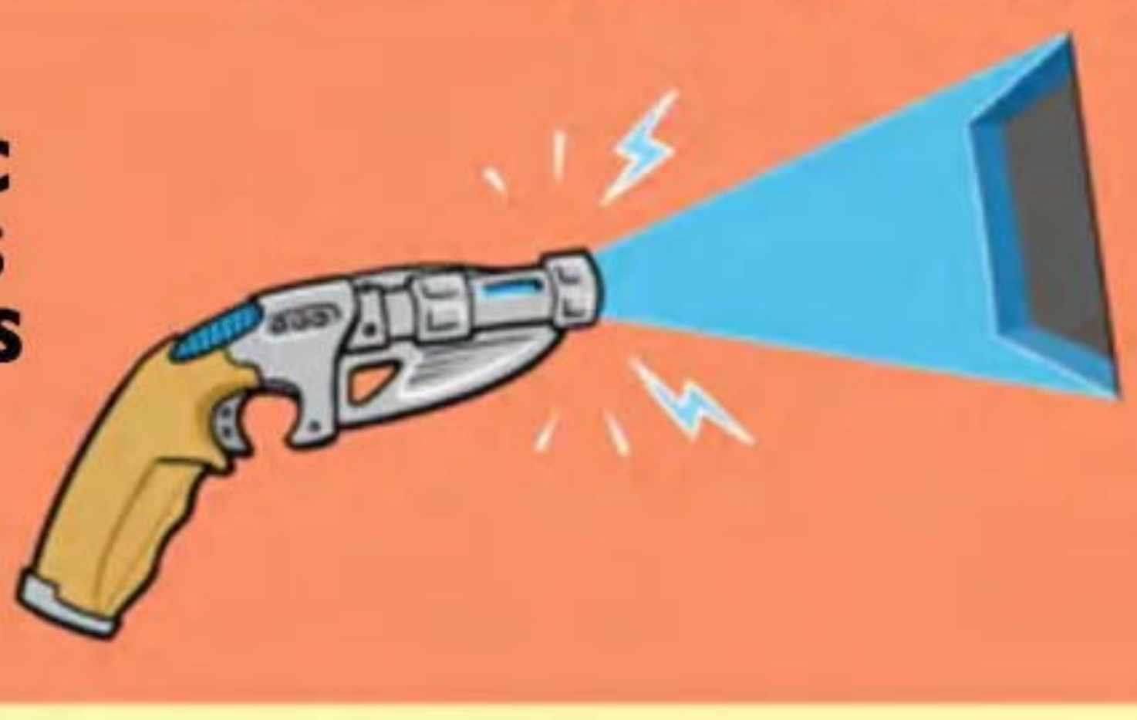
TECH: **CHULA WARSHIP** USED BY **CAPTAIN JACK HARKNESS** TO LURE **DOCTOR**



COMPLICATED BY: **BOY** (JAMIE) CONTROLLED BY ALIEN TECH

GADGETS: **SONIC BLASTER** MAKES **SQUARE HOLES**

TDD 05:22



**JUKE BOX**

**IT HAD TO BE YOU**
KATE HARVEY
TEC, 03:11

**MOONLIGHT SERENADE**
GLENN MILLER
TEC, 25:44

**ROCK-A-BYE BABY**
FLORENCE HOATH
TDD, 24:59

**IN THE MOOD**
GLENN MILLER
TDD, 40:38

**"EVERYBODY LIVES!"**

TDD 35:38

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ter Bryant
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Janet is using your location
I know where you are
TORCHWOOD
AMONG US 3
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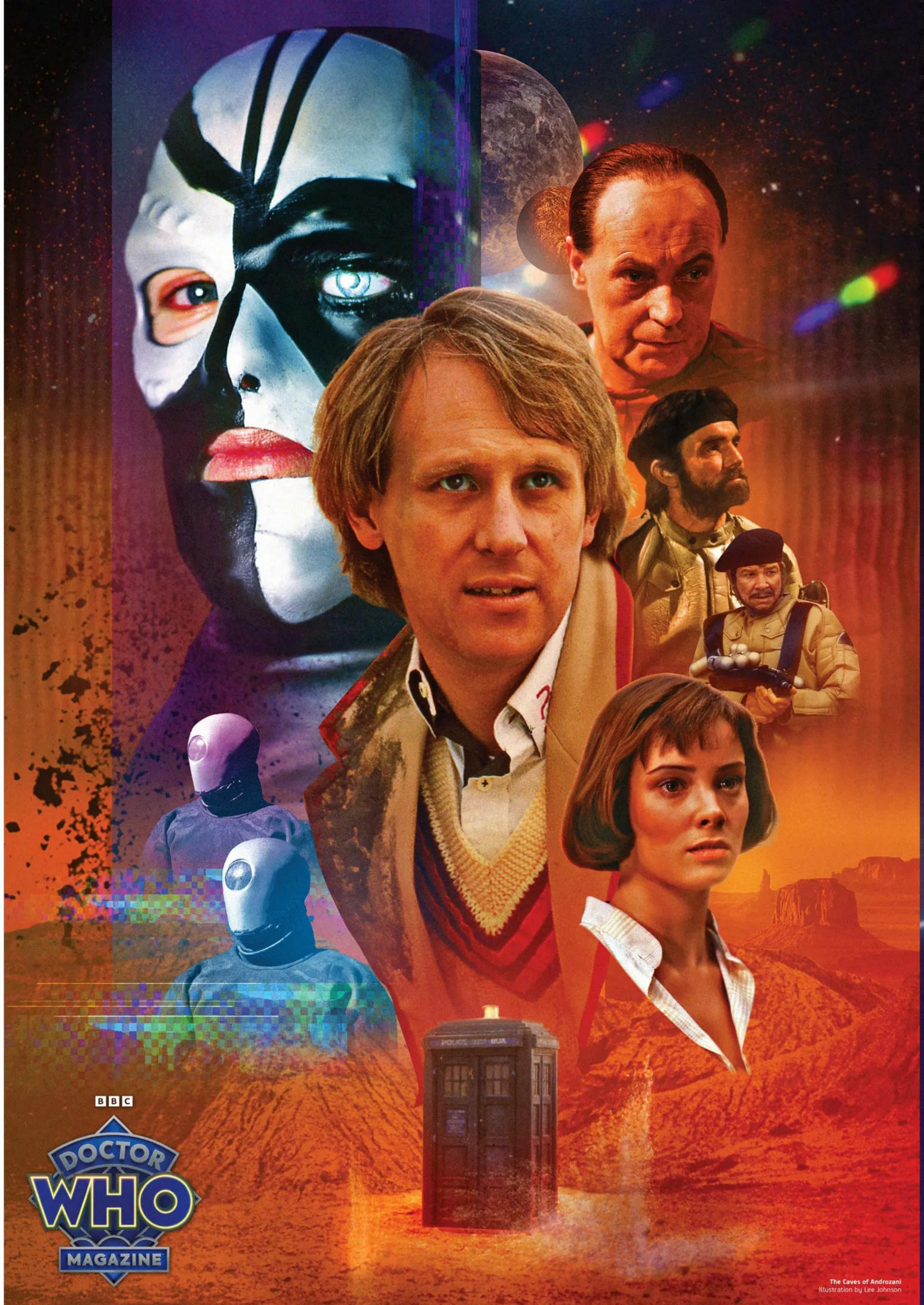
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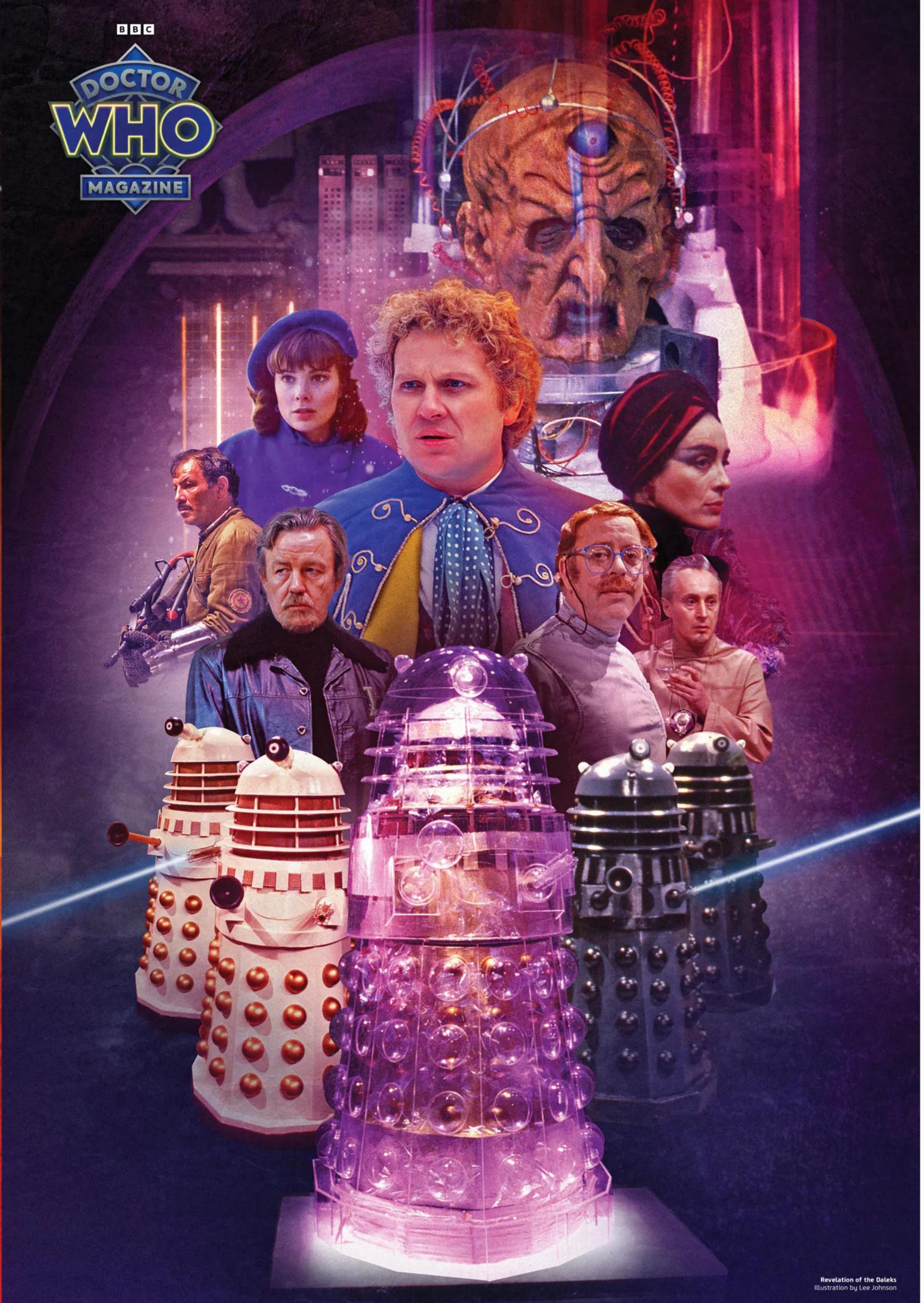
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# DOOM'S DAY

00:05
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00:01

## FOUR HOURS OF DOOM'S DAY

Jacqueline Rayner • Russ Leach • Mike Summers • Roger Langridge

BBC DOCTOR WHO

# DOOM'S DAY

# Four Hours of Doom's Day

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**Hour 004:** High Noon in Hollywood

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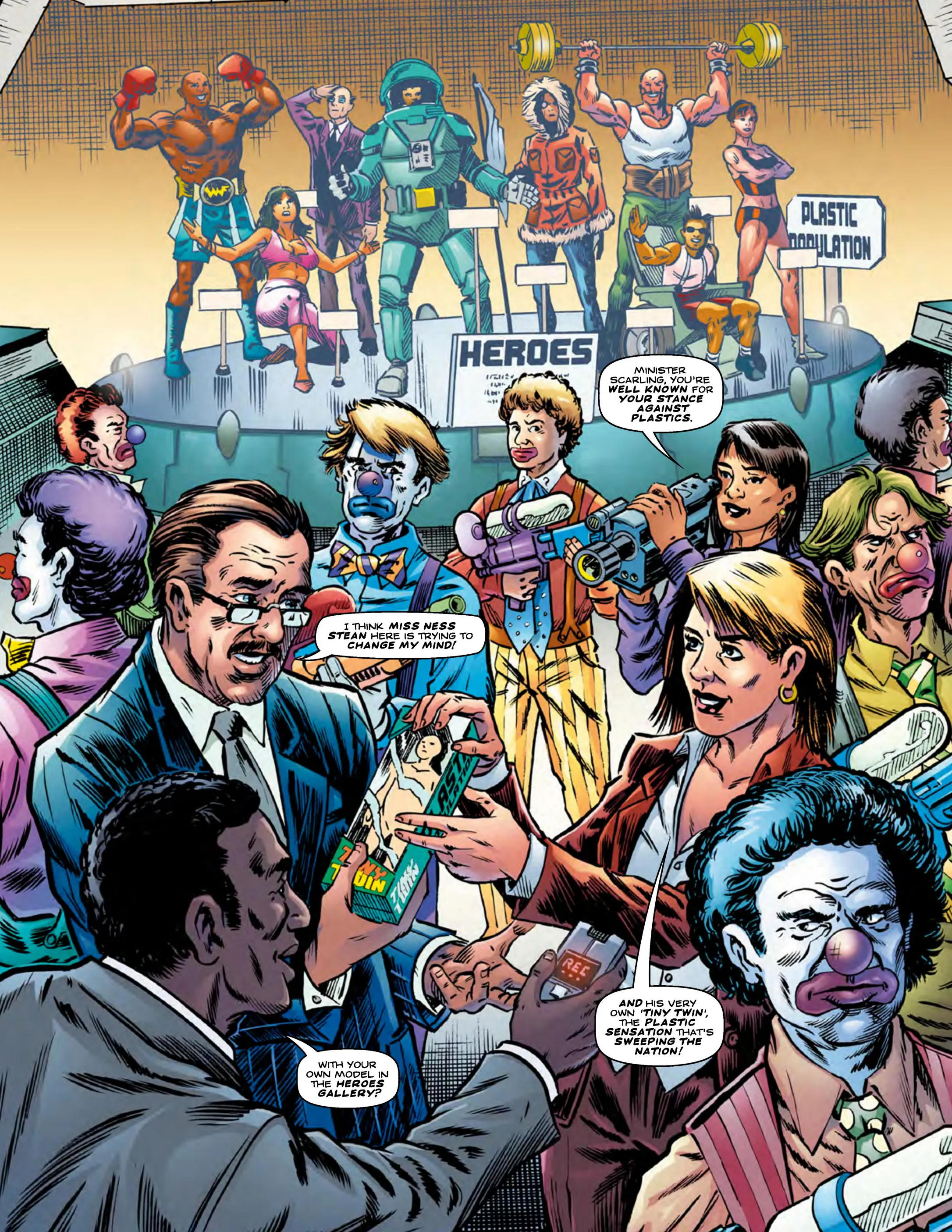
WHY AM I A KILLER? I WASN'T BORN THIS WAY.
BUT LIFE MADE ME THIS WAY.
WOULD I CHANGE IT? NO. I WOULDN'T BE ME ANY MORE.
I DON'T ENJOY KILLING. IT'S JUST WHAT I HAVE TO DO.
TARGET SELECTED
I THINK YOU UNDERSTAND ME...

... BECAUSE **YOU'RE A COLD-BLOODED KILLER** TOO.
**YES, I AM.** AND I'VE SORTED MY TARGET HERE. BUT I **NEED A WORD.** I'M AFTER SOMEONE ELSE --
-- **SOMEONE CLOSE TO YOU.** I MISSED HIM THIS TIME...
YOU SHOULD TAKE THE MISSION ON **NEW CALAMINO** AT THE **WAXWORKS MUSEUM. HE'S** ONE OF THE **EXHIBITS.**
THANKS. I **ALWAYS GET MY TARGET...**
... JUST LIKE DEATH.
**AND IT LOOKS LIKE MY TIME HERE'S UP.**
00:00

# THE PLASTIC POPULATION


WF
PLASTIC POPULATION
HEROES
MINISTER SCARLING, YOU'RE **WELL KNOWN** FOR **YOUR STANCE AGAINST PLASTICS.**
WITH YOUR OWN MODEL IN THE **HEROES GALLERY?**
**AND** HIS VERY OWN **'TINY TWIN'**, THE **PLASTIC SENSATION** THAT'S **SWEEPING THE NATION!**
I THINK **MISS NESS STEAN** HERE IS TRYING TO **CHANGE MY MIND!**
TINY TWIN
REC

PLASTIC
TINY TWIN
I'M SO FED UP AND LONELY.
WOW! TINY TWIN'S NOT ANY OLD DOLL!
WITH TINY TWIN, I'LL NEVER BE BORED OR LONELY AGAIN!
IT'S CHANGING!
GOODNESS ME!
SOON EVERYONE WILL HAVE THEIR OWN TINY TWIN!
IF YOU'LL EXCUSE ME, IT'S TIME I GOT BACK TO DRAFTING MY ANTI-PLASTICS BILL!
BUT NOT BEFORE WE'VE TAKEN MEASUREMENTS FOR YOUR HERO REPLICA!
PRESS

DON'T BE *TOO LONG* ABOUT IT -- I'VE *GOT A DATE* WITH THE MINISTER *MYSELF,* ON BEHALF OF THE PLASTICS LOBBY.
HEROES
ALTHOUGH I'D *RATHER HAVE A DATE WITH YOU,* DOCTOR.
I DON'T SUPPOSE...
ASTRONAUT
WELL, I NEVER...!
PRI
NO ACCES
LET'S SEE WHAT'S GOING ON NOW...

TINY TWIN
TINY TWIN
SO THIS IS WHERE YOU *TAKE MEASUREMENTS, HMM?* I DON'T SEE ANY EQUIPMENT.
OH, WE'VE ALREADY GOT *ALL WE NEED*...
... RIGHT HERE.
*WHAT ARE YOU DOING?!*
IF WE *CAN'T CHANGE* YOUR ANTI-PLASTIC AGENDA --
-- WE HAVE TO *CHANGE YOU!*
"EVERY HUMAN HAS A TINY TWIN NOW! THE DOLLS DRAW IN PLASTIC TO GROW...
"... AND REPLACE YOU ALL!"

YOU TAKE THE LEFT, I'LL TAKE THE RIGHT.
RUN, MINISTER! WE'LL HOLD THEM OFF! GIVE THEM A TASTE OF THEIR OWN MEDICINE WITH THESE NASTY LITTLE GUNS!
WE CAN'T LET THE AUTONS WIN! WHAT? DISGUISE MYSELF AS MY OWN DOUBLE? TOO PREDICTABLE!
NO! THIS IS WONDERFUL! A WAY TO GET RID OF ALL THAT PLASTIC RUBBISH! AND NO HUMANS TO MAKE MORE!
I'M WITH YOU! STOP THEM!

BUT THE **AUTONS** WILL DESTROY HUMANITY!
**MORE** PLASTIC! **LESS** PLASTIC! **WONDERFUL!**
AAAAAAGH!
**TARGET ELIMINATED.**
TINY TWIN
ADDING AN **IMPERFECTION** TO THE PLASTIC SEEMS TO HAVE SCUPPERED **THE AUTONS'** PLANS.
THEY CAN START UP A **CHAMBER OF HORRORS** HERE INSTEAD.
I CAN'T BELIEVE I FOUND YOU SO EASILY -- I KNEW YOU **CHANGED FACES**, BUT YOU'RE **SO DIFFERENT**. LOOK, YOU KNOW WHAT HAPPENED ON NEW VENICE? I REALLY **NEED YOUR HELP**.
I **CAN'T HELP YOU**. I'M SORRY, BUT...
WRONG DOCTOR. AND **I'M OUT OF TIME.**

# HIGH NOON IN HOLLYWOOD

1930s HOLLYWOOD. SHOULD BE BUSTLING. MAYBE EVERYONE'S ON THEIR TEA BREAK?
DIRECTOR
HOWDY, PARTNERS, I'M A-LOOKIN' FOR A DOCTOR --
-- TELL YOU WHAT, I'LL JUST LET YOU DRINK IN PEACE.

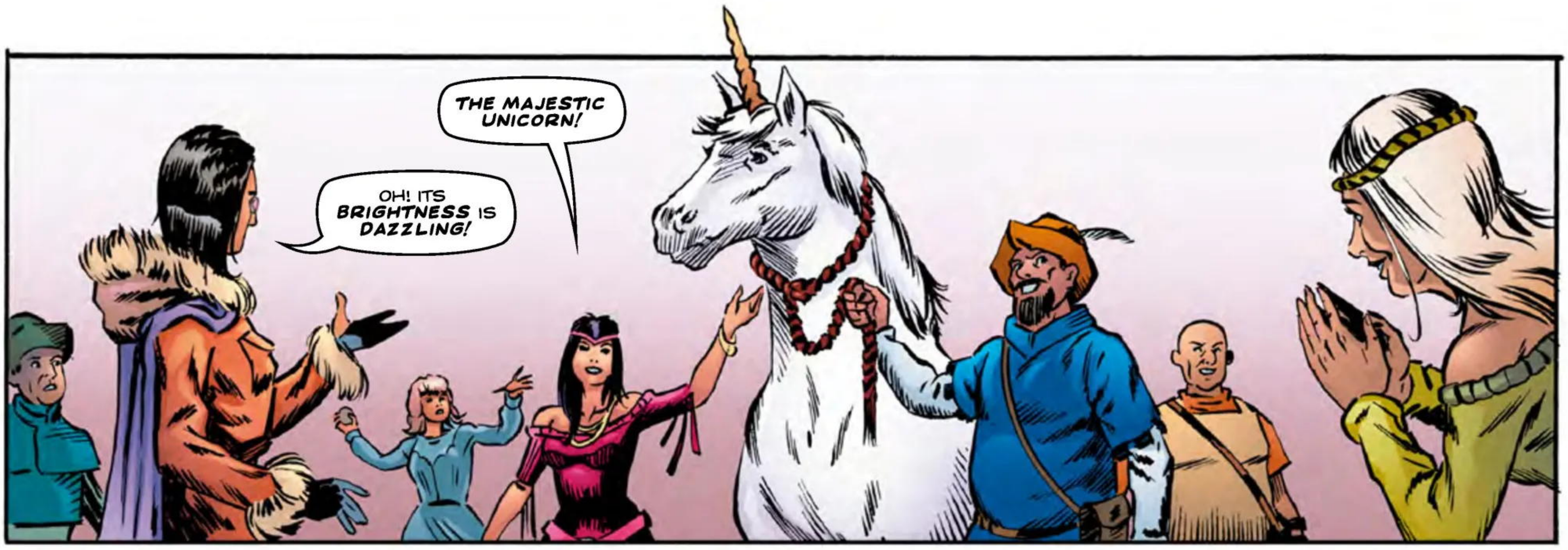
EITHER UNIVERSAL PICTURES' EFFECTS HAVE GOT REALLY GOOD, OR SOMETHING'S NOT RIGHT HERE.
I NEED TO FIND MY TARGET, THEN HIDE UNTIL TERRI SENDS ME SOME NEW MISSION OPTIONS!
COMING SOON
POLLY CHURCH in Queen for a Day
TARGET: POLLY CHURCH
POLLY CHURCH
JEALOUS RIVAL? EX-LOVER? NO -- LOOKS LIKE MY CLIENT IS HER DEAR OLD DAD. WONDER WHAT SHE'S DONE TO UPSET HIM?
POL
OH. NOT HATRED. MERCY.

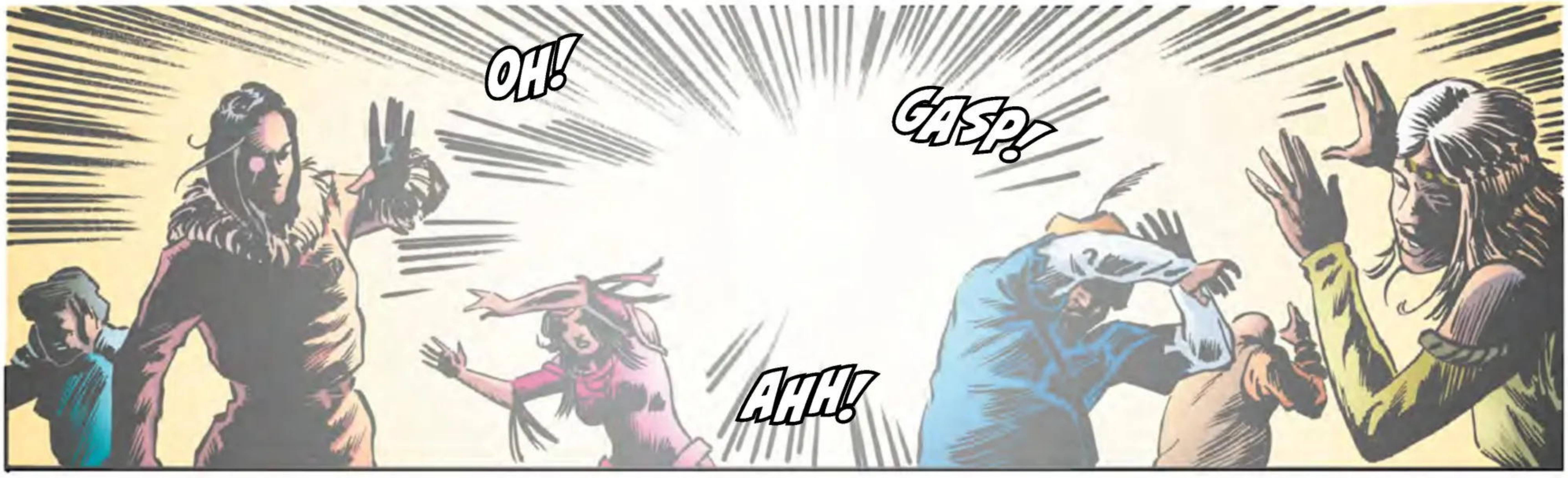
TALK ABOUT ROTTEN TIMING!
EAT PLASTIC, CYBER-CHUMPS.
AH.
PROPS
STAFF ONL

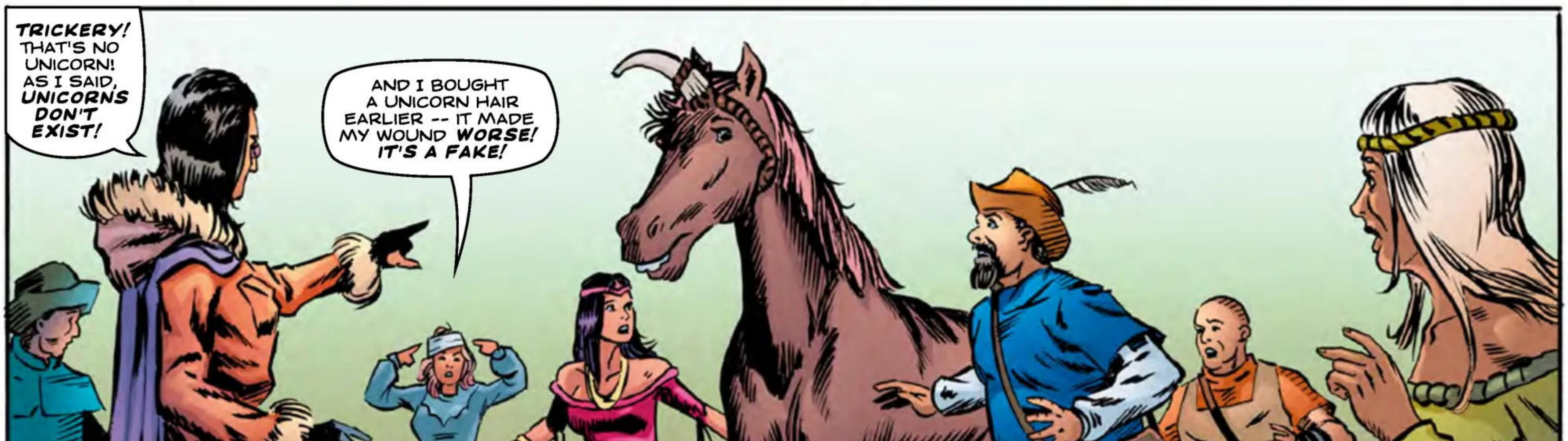
IT'S NEARLY **HIGH NOON.** HOPE I'M **GARY COOPER**, NOT THE OTHER GUY...
MAIL
DANGER PYROTECHNICS
**SORRY, POLLY!**
TRUST ME, IT'S BETTER THIS WAY.
AT LAST! IT'S **TIME TO GET OUT** OF DODGE.

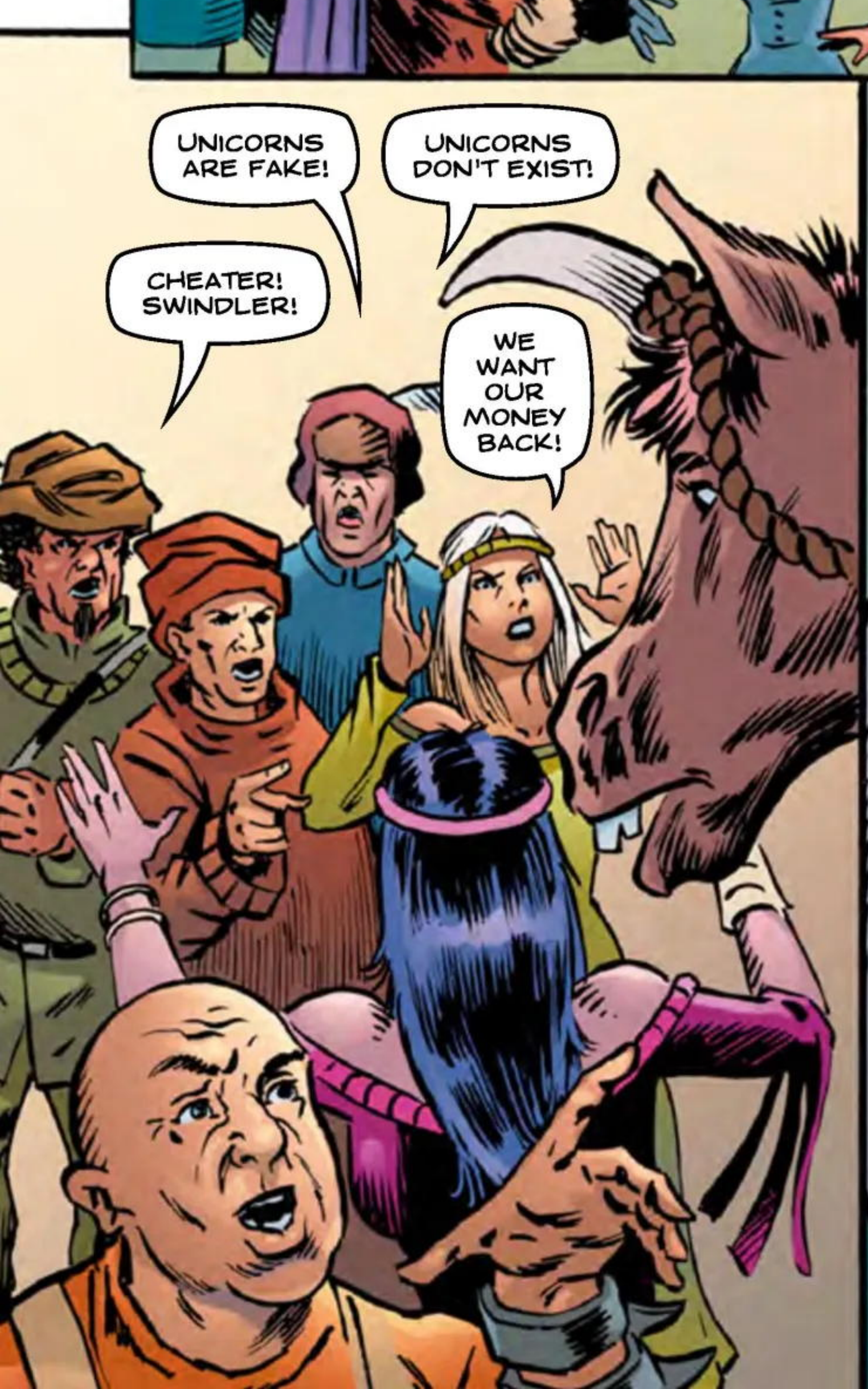
THE HORN OF A DILEMMA
PHEW. LET'S LOOK AT THE NEW MISSION.
OH BOY. THAT'S NOT GOING TO BE EASY -- AND IN ONLY AN HOUR!
LOOKS LIKE SOMETHING'S HAPPENING OVER THERE...
COME, WHO WILL BUY? A UNICORN HAIR WILL HEAL ALL WOUNDS. A UNICORN HORN WILL CURE ALL POISONS. ONLY ONE HUNDRED GOLD PIECES.
I'LL BUY ONE -- A LIVING, BREATHING UNICORN, THAT IS.
THAT'S NOT FOR SALE.
NOT EVEN FOR A HUNDRED THOUSAND GOLD PIECES?

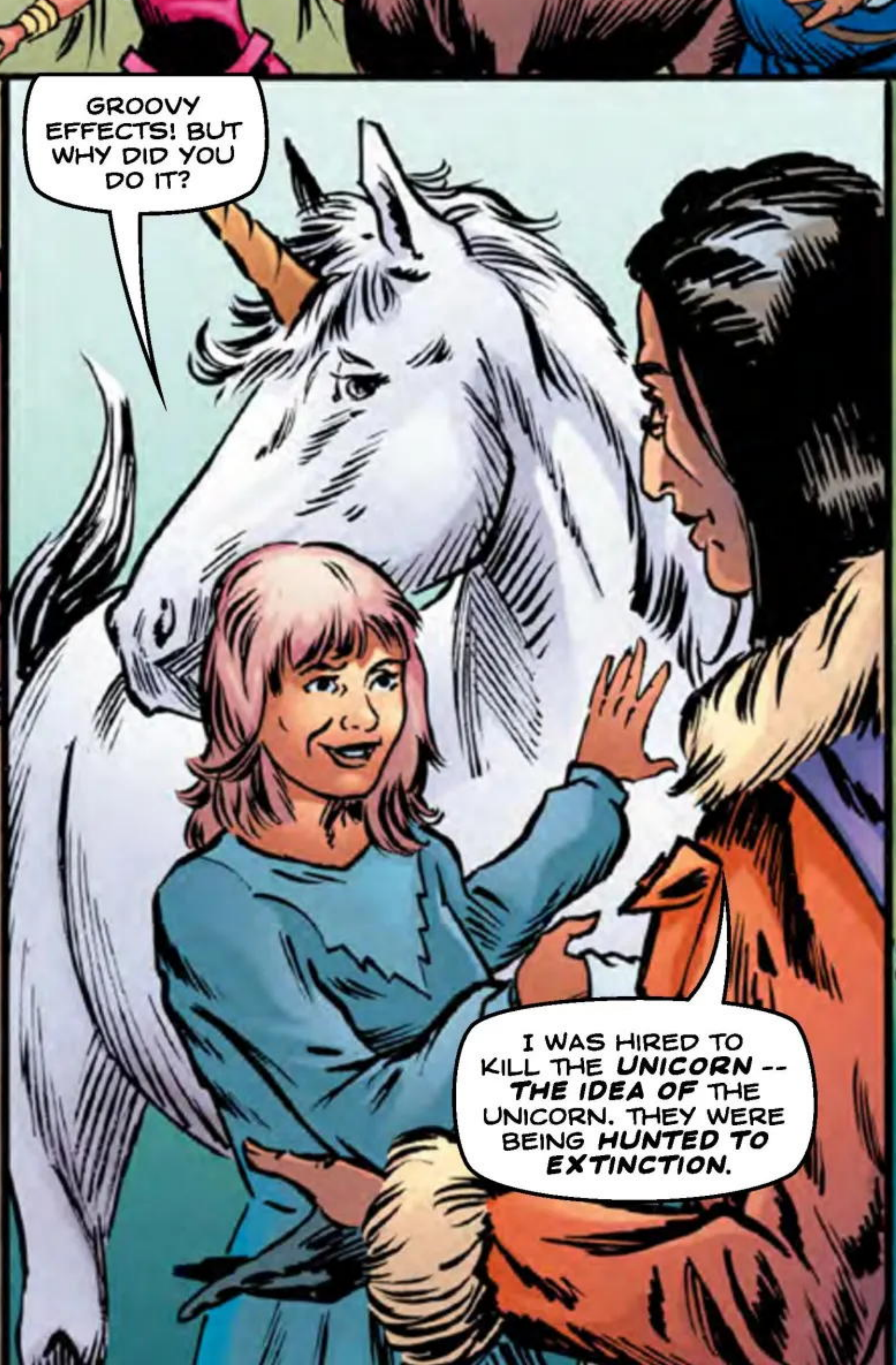
PERHAPS IT CAN BE ARRANGED. **WHY** DO YOU WANT ONE?
I AM DOOM, THE GREAT HUNTER.
SEE ***MY COAT TRIMMED WITH WEREWOLF FUR.***
AND THERE, MY LAST **PREY,** THE TERRIBLE ***SABRE-TOOTHED TIGER!***
I HAVE HUNTED ***EVERY ANIMAL*** THAT EXISTS. I DON'T BELIEVE UNICORNS ARE REAL.
***PROVE ME WRONG!*** BRING ONE ***HERE*** SO I MAY HUNT IT!
***NO!*** I SHAN'T LET YOU KILL A UNICORN!
I'M JUST DOING A JOB. YOU CAN HELP, IF YOU LIKE.
I'LL ***NEVER HELP*** YOU!
JUST ***LISTEN***...
TRUST ME. I'M HERE TO HELP. LOOK!
OH...

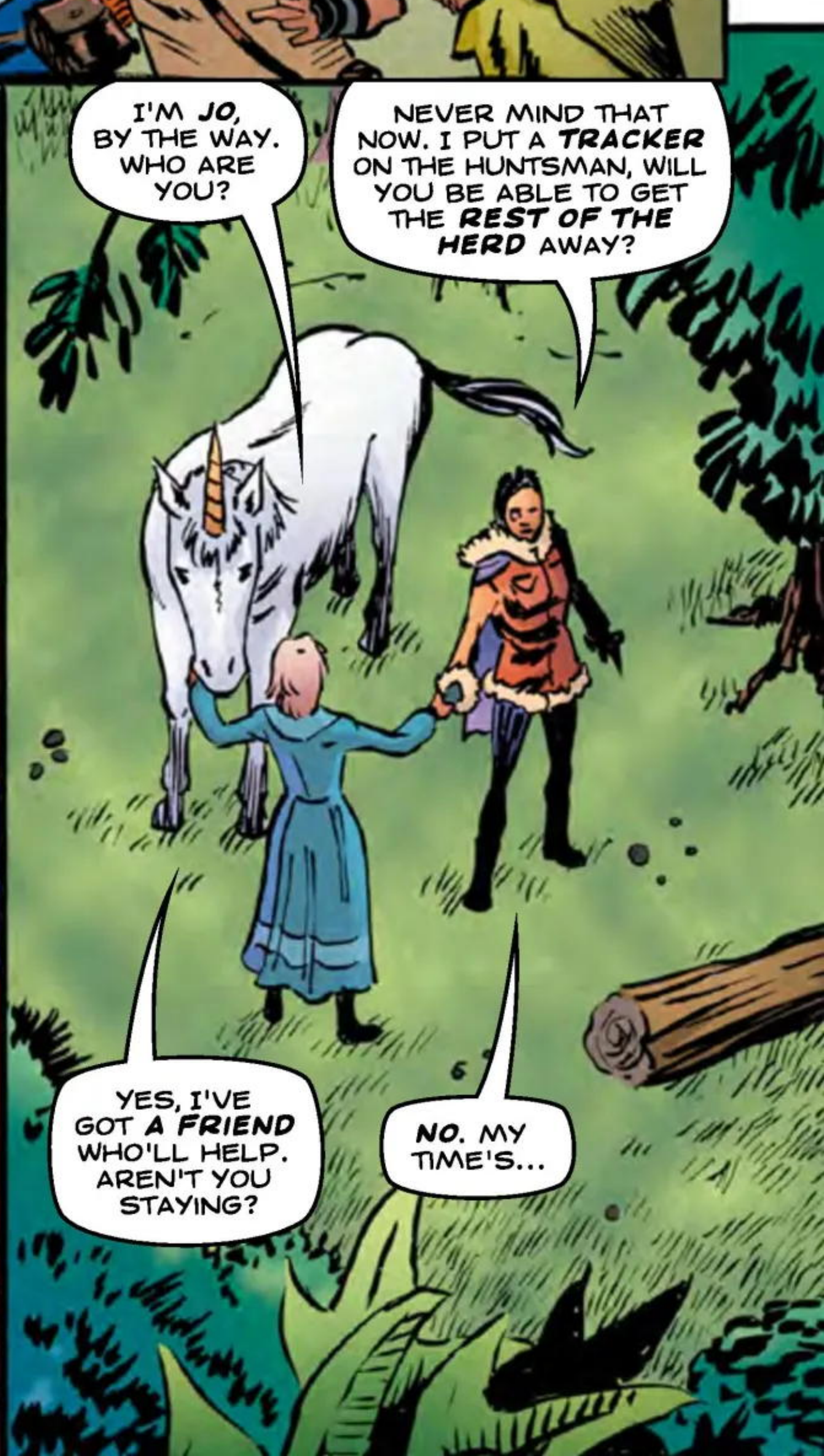

OH! ITS **BRIGHTNESS** IS **DAZZLING!**
***THE MAJESTIC UNICORN!***


OH!
GASP!
AHH!


***TRICKERY!*** THAT'S NO UNICORN! AS I SAID, ***UNICORNS DON'T EXIST!***
AND I BOUGHT A UNICORN HAIR EARLIER -- IT MADE MY WOUND ***WORSE! IT'S A FAKE!***


UNICORNS ARE FAKE!
UNICORNS DON'T EXIST!
CHEATER! SWINDLER!
WE WANT OUR MONEY BACK!


GROOVY EFFECTS! BUT WHY DID YOU DO IT?
I WAS HIRED TO KILL THE ***UNICORN -- THE IDEA OF*** THE UNICORN. THEY WERE BEING ***HUNTED TO EXTINCTION.***


I'M ***JO***, BY THE WAY. WHO ARE YOU?
NEVER MIND THAT NOW. I PUT A ***TRACKER*** ON THE HUNTSMAN, WILL YOU BE ABLE TO GET THE ***REST OF THE HERD*** AWAY?
YES, I'VE GOT ***A FRIEND*** WHO'LL HELP. AREN'T YOU STAYING?
***NO.*** MY TIME'S...

... NEARLY UP.
OFF I GO AGAIN. ON THE RUN FROM DEATH. MY ORDEAL WON'T BE OVER...
... UNTIL I FIND THE DOCTOR.

BBC DOCTOR WHO

# DOOM'S DAY

## Doom's Day continues in Hour 006:

## *A Doctor in the House?*

### Part One

doctorwho.tv/dooms-day

# Explore the landmark years of *Doctor Who*'s history...

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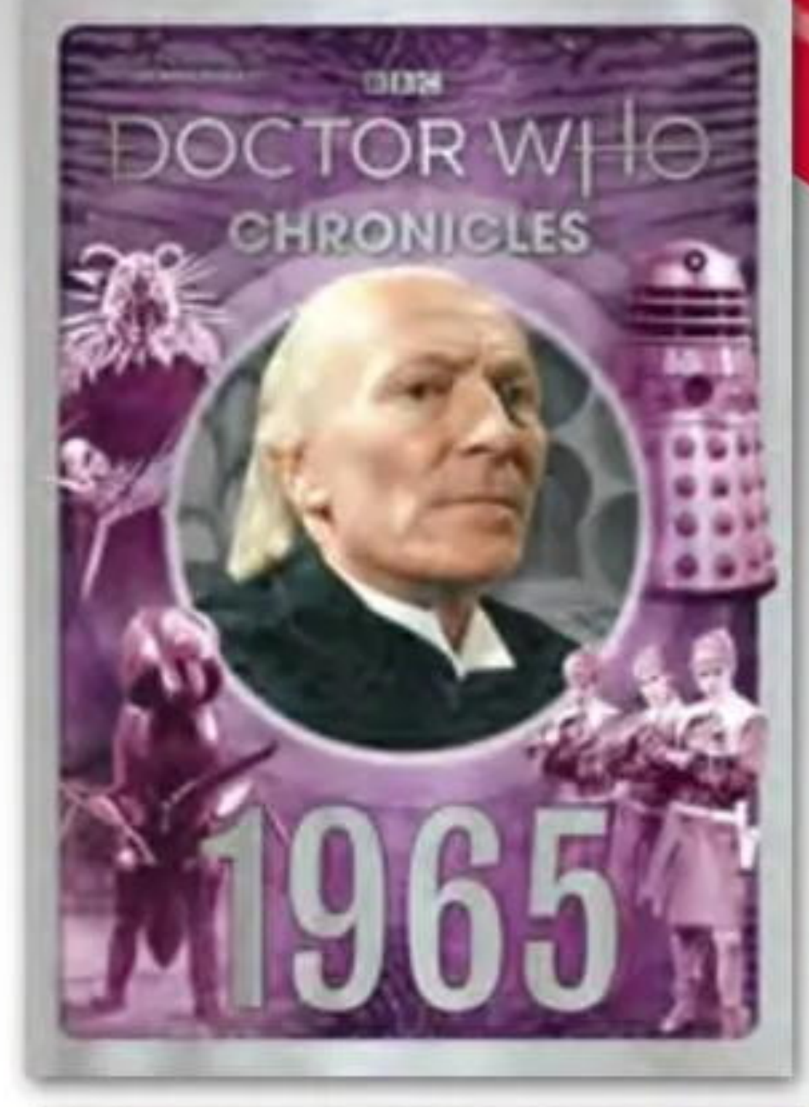
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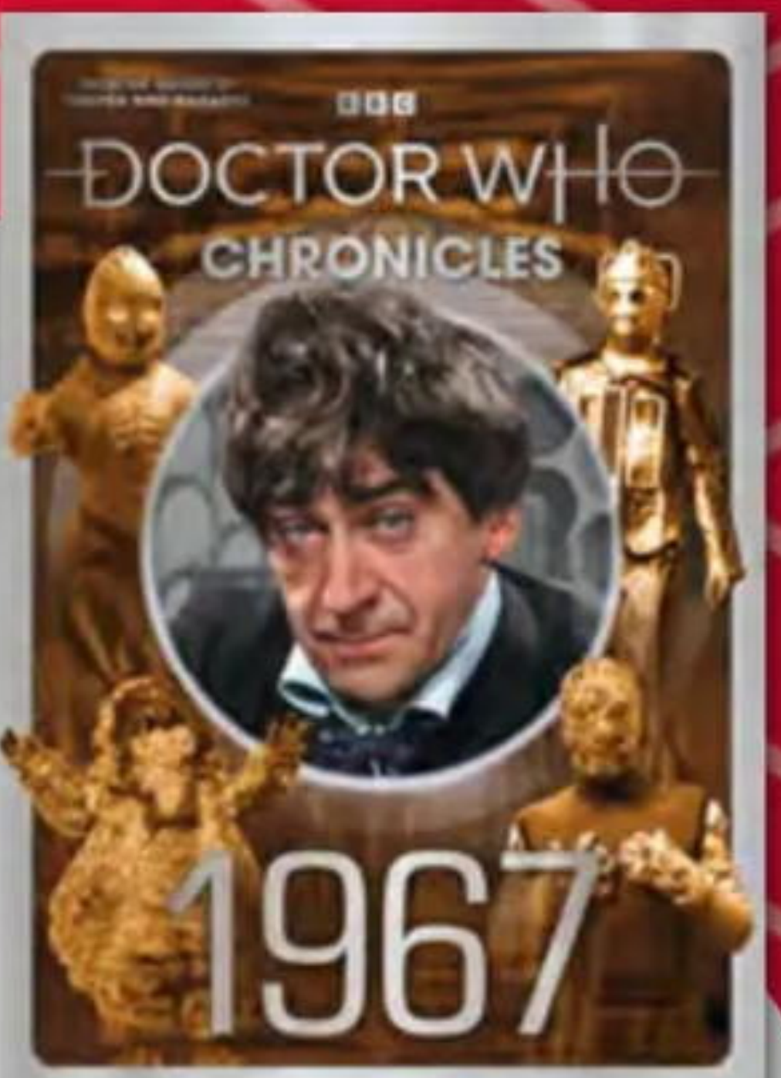
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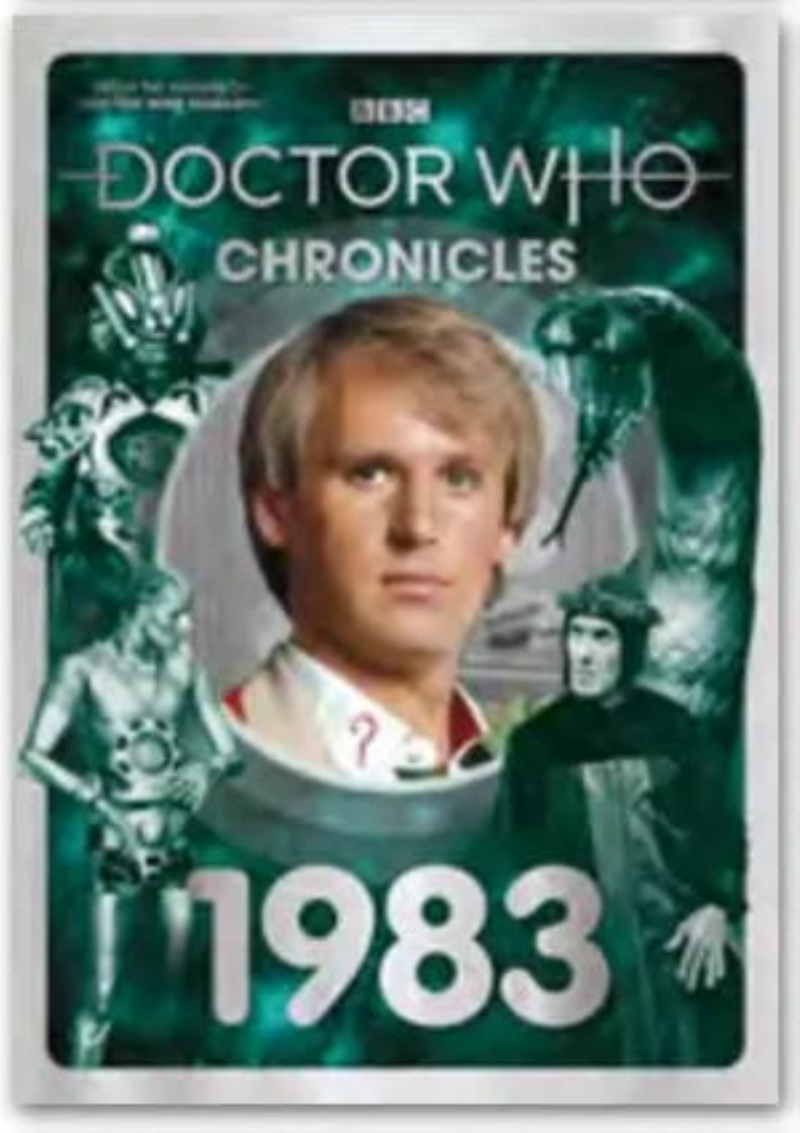
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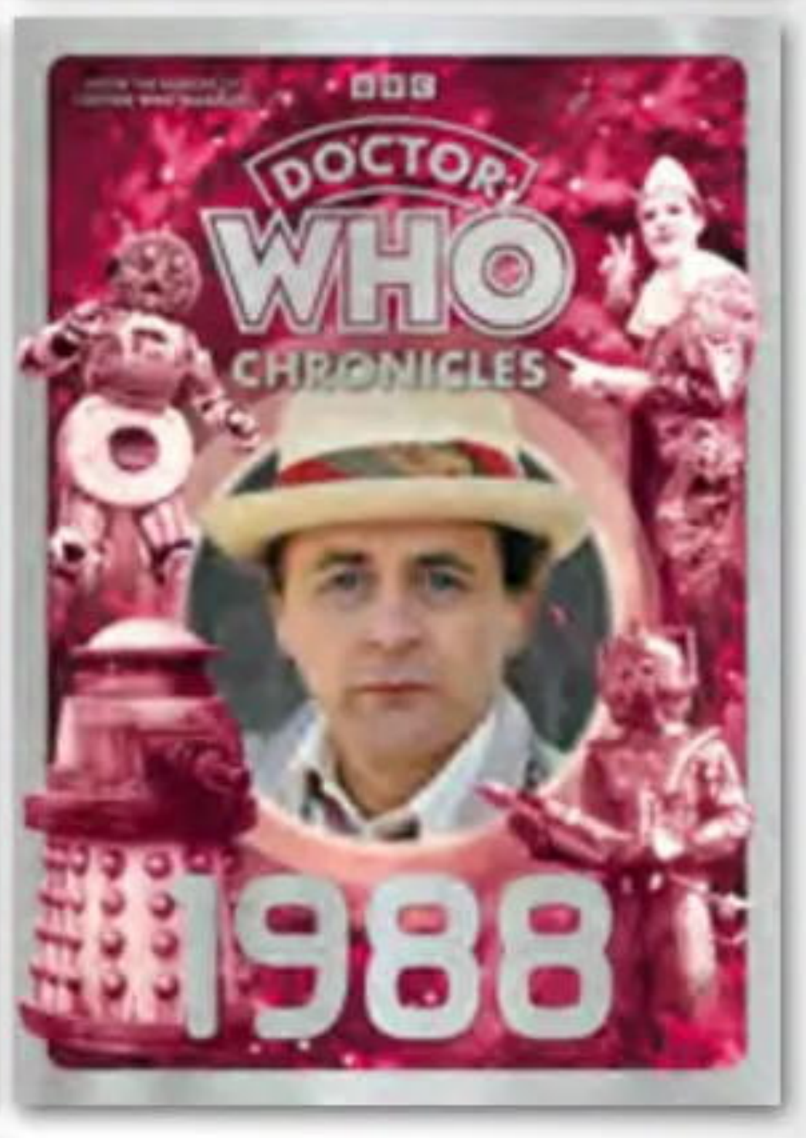
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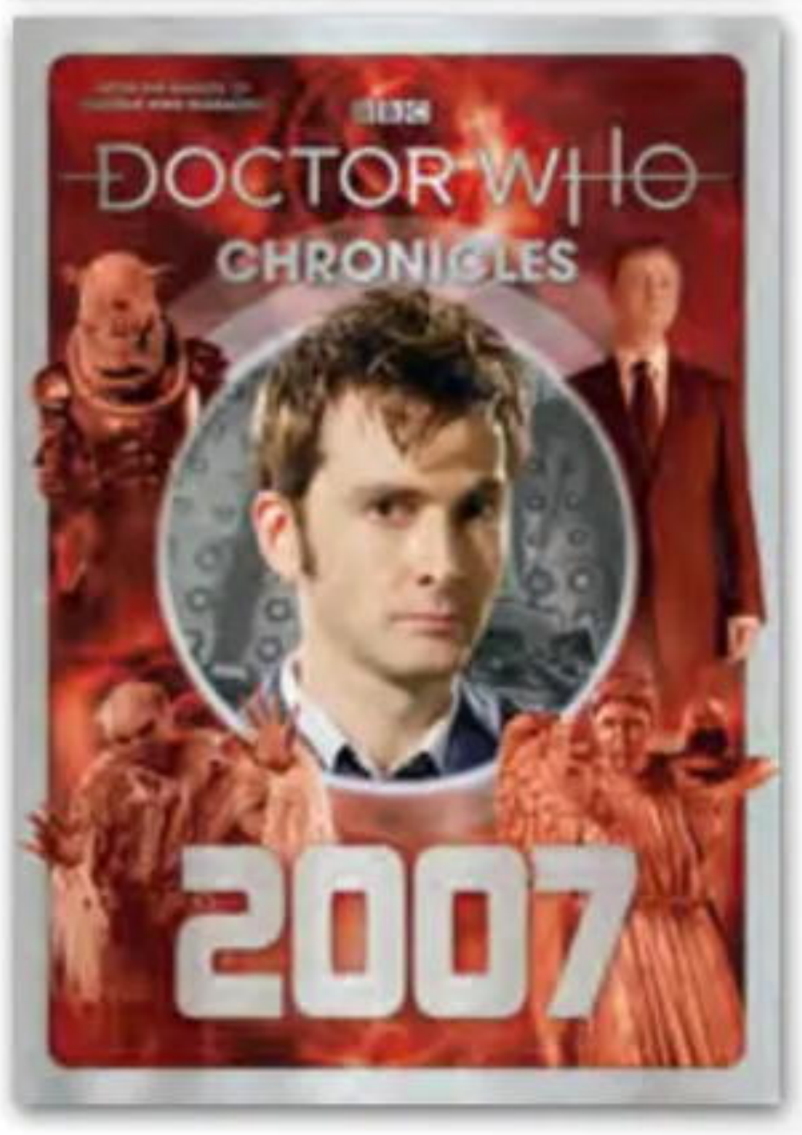
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